

N. Ramanathan



UMU-102

INSTITUTE OF

CORRESPONDENCE EDUCATION

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B.A. DEGREE COURSE

FIRST YEAR

INDIAN MUSIC

PAPER - II

THEORY OF MUSIC - I

PACKAGE - I

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1995

UNIVERSITY OF MADRAS
MADRAS - 600 005

WELCOME

Dear Student,

We welcome you as a student of the First Year B.A.Degree Course in Indian Music.

This subject deals with Paper - II, Theory of Music - I, which you will have to study in the first year of the Course.

The learning materials for this paper is being sent to you and will be supplemented by a few contact lectures.

You may be aware that learning through correspondence involves a great deal of self-study. We hope that you will put in your whole-hearted efforts.

On our part we assure you of our help in guiding you throughout the course.

Wish you all success.

DIRECTOR.

THEORY OF MUSIC-I

- I. Introduction to Music and its three main aspects-
 - (a) dhatu (melody)
 - (b) kala-pramana (duration)
 - (c) matu (text)
- II. Technical terms:
nada, sthayi, svara, svarasthana, sruti, vadi, samvadi, vivadi, and anuvadi.
- III. Svara nomenclature - Twelve svarasthanas and sixteen names.
- IV. Janaka raga - Janya raga system of Raga classification
 - a. Janaka raga-s : The scheme of 72 melakartas;
Kanakangi - Ratnangi nomenclature; Katapayadi Sankhya and its application; Bhuta sankhya;
Vivadi and Non-Vivadi melakartas.
 - b. Classification of Janya ragas into-

i. Sampurna-Varja	ii. Krama-Vakra
ii. Upanga-Bhasanga	iv. Nisadantya, Dhaivatantya and Pancamantya.
- V. Knowledge of the variety of svara-s and the parent janaka raga of the raga-s figuring in Practical-I.
- VI.
 - a. Knowledge of the laksana-s of the following musical forms-
Samanya Gita; Jatisvara; Svarajati; Varna
 - b. Contribution of the following composers to the various musical forms.
 1. Gita - Purandara dasa, Paidala Gurmurti Sastri,
 2. Jatisvara - Tanjavur nalvar
 3. Svarajati -

- i. Tanjavur nalvar, Sobhanadri, Cinnikrsnadasa, Valajapettai Venkataramana Bhagavatar, Syama Sastri
- ii. Paccimiriya Adiyappayya, Tanjavur Nalvar, Subbarama Diksitar
4. Tana varnam - Paccimiriya Adiyappayya, Pallavi Gopalayyar, Vina Kuppayyar, Kottavasal Venkataramayyar, Patnam Subrahmanya Ayyar, Ramanathapuram Srinivasa Ayyangar, Tiruvorriyur Tyagayyar.

Brief biographical details of the above composers.

VII

- (a) Technical terms :
Kriya, Laya, Matra, Avarta, Akshara, Gati (nadai), Graha (eduppu)
- (b) Sapta talas and the scheme of 35 talas. Caputala and its varieties.

VIII Signs and symbols used in Notation.

IX. Ability to write svarajati and varna in notation.

X.

- a) Classification of musical instruments.
- b) Knowledge of the construction and tuning of Tambura, Vina, Violin, Gotuvadyam, Flute, Nagasvaram, Mrdangam.

OVERVIEW

This Package of learning materials contains all the ten lessons as per the syllabus.

STUDY UNIT

LESSON - 1

INTRODUCTION

Music and its Three Main Aspects

We know Music as one of the Arts. There are different kinds of art like, painting, dance, drama, sculpture, poetry and music. What are the Arts? And how are they different from other activities like, say, cooking, car driving, carpentry, learning physics and economics?

The aim of art lies in activities which are intended to achieve an outside goal. But the activity itself is important and the enjoyment of the art lies in seeing how beautifully the activity takes place. The activity is an end in itself. One may object, any activity cooking or car driving can be done beautifully. It is true that all activities can be done beautifully and we do use the expression that a certain work has been done very artistically. But cooking or driving, even though done artistically, is nevertheless intended to achieve some other object in view like preparing food for eating or travelling from one place to another. But sculpture, painting, music and the like are activities which do not intend to achieve any mundane benefit and the doing or the performing of these arts themselves is the end of these arts. The arts are also regarded as an eternal source of delight and entertainment. This is because they present structures for perception which delight in themselves, without arousing any urge to action or the desire to possess them. They provide appearances which please merely by appearing. They not only delight but wholly absorb the attention so that all thoughts of self is forgotten.

The study of music has two aspects to it. One is the learning or training in its performance and the other is gaining knowledge about performed music. While the first is commonly called the practical aspect, the second is the theory. Unlike as in science subjects such as physics and chemistry where the practical is usually a demonstration of the observed theoretical deductions, in

music the practical is the main art itself and theory is description of it through the medium of language. And hence theory always follows and also has to conform to the practical. The knowledge of the practical art is gained directly through instruction from a teacher. Theory is an attempt to describe the music through the medium of language and hence can never be a substitute for or be understood without the knowledge of practical music. Unless one is trained in the art, he will be unable to appreciate or understand the theoretical description of it. And thus, knowledge of the art is an essential pre-requisite for understanding its theory. However the reverse is not true. In other words training in the art has to be acquired directly through instruction and cannot be obtained through the study of theory.

Theory

Theory, as explained above, involves the description of music through the medium of language. In fact the very talking about the art itself is theory. And, in an effort to describe music, one has to make use of or coin a number of terms and phrases which represent or stand for particular activities in music. Even the word music is a theoretical term which distinguishes this art from other arts and identifies its essential characteristic as residing in the tonal structure. And gradually we go on to the analysis of music into different aspects and naturally coin more terms to denote the different aspects. DHATU, MATU and KĀLA-PRAMĀNA broadly identify the different aspects of music.

In this paper our study of theory begins with the understanding of these three terms, dhātu, mātu and kĀla-pramāna. And following this, the dhātu aspect is taken up in detail by trying to understand certain technical terms related to it. Continuing this aspect we would take up the classification of rāga-s and elementary features of rāga-s that are introduced in the Practical-I of this year. The study then turns to the musical forms and the famous composers who have composed songs in those forms. Technical terms relating to kĀla-pramāna and tāla are taken up next, followed by notation and musical instruments.

Dhatu

In the Indian languages the word for music is sangīta. In Tamil the term used is Isai. With reference to "sangīta" it must be noted that the term had a different connotation in the early period of Indian history (before 13th cent A.D.) but has gradually come to be a synonym of music. The melodic part of music or its tonal structure

Dhatu refers to the shape built up by sound, into a piece of music. Simply put, it is the melody of the song. And if the

is generally designated by the term DHATU. For instance, in the popular song "vātāpi ganapaitim bhaje'ham" if we were to speak out only the words like prose then what is missing is the dhātu. Even in sarali varisai if we say all the svara syllables, sa ri ga etc. in a mono-tone then the dhātu is absent. If dhātu is absent then there is no music. So out of the three aspects of music the primary and the most important one is dhātu.

Dhātu, thus represents, the structure woven by the svara-s or tones present in the music and is called the melody. The term dhātu thus denotes the melodic aspects of music in general. Melody is created through the human voice and through musical instruments like the vīna and nāgasvaram.

Matu

The other aspect of music also has its basis in sound, namely the syllables which occur in the songs. The term MATU denotes this aspect of music. Mātu and dhātu are not two different entities constituting music but are two different aspects of the same sound which serves as the material for music. For instance when we sing the composition "vātāpi ganapaitim bhaje'ham", the words and the music are present in the same tonal structure that comes out of the mouth. We cannot separate the music and the words. The music is dhātu and the words are mātu. If we look at the syllabic aspects or the aksara-s in the song then we are turning to the aspect of mātu and if we look at the movement of the pitches or the svaras then we are turning to the aspect of dhātu.

In songs mostly meaningful words are employed and they are referred to as sāhityam and these are mostly devotional in nature, in praise of various gods and goddesses. Song texts are in the form of epithets or descriptive of the deeds of gods. The words are usually set in any one of the South Indian languages (Tamil, Telugu, Kannada, Malayalam) or in Samskrta.

Sometimes meaningless syllables like ta da ri, tanom, tanana are also employed as seen in ālāpāna and tillānā. In such a case the mātu would be 'nirarthaka' or meaningless. When songs are sung with svara syllables sa, ri, ga etc., as for instance in 'Ālamkara' or 'Jatisvaram' or in cittasvaram then too the mātu would said to be meaningless.

Kala-Pramana :

The third aspect of music relates to the duration of the sound. Sound, too, like other actions takes place in time. And in songs we

happening phenomena is a duration of time and the qualities of sound, like pitch, etc.

observe that the melody expresses itself in regular pulses or stresses, i.e., sound units of uniform, finite duration are formed in certain patterns.

For example, see the svara part of Mohana rāga varnam (part of the first avarta).

g . g . r . . . | s s r r | g g r r

The first 'ga' has a duration of two units and so has the second 'ga'. The 'ri' has a duration of four units.

This manifestation of time patterns is known as the kálapramána. 'Kála' means time and 'pramána' means the size or measure. Thus 'kála-pramána' denotes the duration of the units of melody. Kála-pramána is also known as 'laya', both words are synonymous. In songs the kála-pramána is pronounced and expressed in definite units while in álápana it is irregular and rough. But whether it is precise or rough, movement of melody has also this third aspect to it known as kála-pramána.

And in the case of songs there is also a device by which the flow of this kála-pramána is regulated and controlled. This device is tála and involves certain actions of the hands which create regular time signals which keep the rhythm from unintended acceleration or deceleration. Certain forms like álápana which do not express a perceptible rhythm are not accompanied by tála.

If dhātu is related to pitches, mátu to syllables then kála-pramána is related to time.

LESSON - 2

TECHNICAL TERMS

This lesson will explain some technical terms relating to the aspect of Dhatu which are commonly used in musical parlance. The terms that have been taken up here are -

- i) Náda (ii) Stháyi (iii) Svāra
- iv) Svarasthāna (v) Sruti
- vi) Vādi, Samvādi (Inai, Kilai), Vivādi (Pagai) and Anuvādi (Natpu)

Náda:

The basic material of music i.e., sound is the first and foremost aspect of music that needs to be designated by a term and the term that is used for this is Náda. Náda is a samskrta term and there are other samskrta terms too like 'sabda' and 'dhvani', etc. Oṣai and oli are words from Tamiz that are commonly used.

The term náda however has a wider and deeper significance. While náda means sound in general it also has a restricted connotation i.e., musical sound. Physically, musical sound is not different from the sound of speech. But náda indicated the sound, which has at the root of its production a desire to produce music. In this respect it is different from the sound which is uttered in speech for communication.

Carrying this notion further, náda seems to denote the abstract musical idea behind the sound. And this musical idea originates in the human body and gets concretised when sung or played on an instrument. Náda is at the base of both vocal and instrumental music. The voice and the instrument are merely vehicles for the expression of náda. Ancient indian writings also speak of anahata náda which were tonal structures heard by yogis in their state of meditation. As different from this the náda which formed the basis of music created by men was called ahata náda.

The early Indian thinkers have described the process of production of náda. Firstly for náda to be produced there must be a desire to produce music. This desire occurs in the atma (soul). The atma stimulates the manas (mind) which in turn activates the fire in the human body said to be residing in the brahmagranthi (the region behind the navel). The fire reacts with the prána (vital air) and rises through the five regions - the navel region (nábhi), the heart (hrd), the throat (kantha), the head (sira) and finally the mouth (ásya) - before emerging out of the body. This process is also concisely described as the reaction between air and fire i.e., a combination of prana and agni within the human body.

The principle underlying the production of sound according to modern physics and physiology however is different. Sound is said to be produced by the striking of air against the vibrating vocal chords.

the transmission of vibration from the strings to the vocal chords is a very subtle process
 Apart from this deep significance of the term náda the term is commonly used to refer to the good quality of the sound produced by musical instruments. We come across statements like. "The nádám of this vīna is good", "the nádám of that tambúra is good".

Thus we find that the term náda has different connotations starting with simple sound to the primordial, undifferentiated sound in music. And in fact Indian tradition viewed the concentrated practice of music as a worship of náda (nádópásana) thus deifying the concept and has gone even further by elevating náda to the status of the absolute i.e., that permanent entity whose manifestation is this world, objects universe etc. The absolute referred to as "brahman" by philosophers has been referred to by the musicologists as "náda brahma".

Notwithstanding these esoteric and mystic connotations it is sufficient for us to understand the term náda as denoting sound in music.

Stháyi:

Náda as we have seen above denotes sound in general, sound which forms the material of music. But the term denotes sound in an undivided state. So we divide náda into different parts and consider that range of the sound spectrum in which movements of melody take place. This sound spectrum náda is marked out into regions called stháyī-s. Normally three stháyī-s are marked out as suitable for the creation of musical structures and these three stháyī-s are mandra, madhya and tára.

There exists a specific relationship between the náda occurring in the three stháyī-s. Sounds in one stháyī though differing in pitch with those of other stháyī-s exhibit some similarity. Any particular sound in a stháyī has a similar sound in another which is double in pitch. Thus in the entire spectrum of sound, starting from the lowest audible sound, one can gradually go on through higher pitched sounds and then arrive at the sound which is double in pitch as compared to the sound we started with. This sound though double in pitch, yet appears similar. Why these two sound should appear similar is a question that cannot be answered but the existence of such a phenomenon furnishes the most basic relationship in music.

A number of sounds come within the audible range. Of these some sound higher than the others while some sound lower. But the most fundamental relation obtaining between two pitches is when a sound is double in pitch as compared to another sound. These sounds appear to be same but sounding from different 'levels'. It is this fundamental relationship which forms the basis for dividing náda into the three ranges called stháyī-s though the audible range of sound could be divided into more than three stháyī-s in our system, the melodic movement takes place normally in three stháyī-s, namely, mandra, madhya and tára.

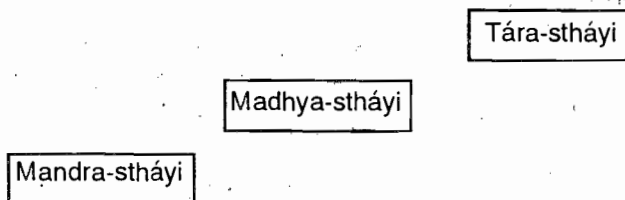
Thus all sounds in Mandra-stháyī have corresponding sounds in madhya-stháyī whose pitches are double those in the mandra-stháyī and these sounds in madhya-stháyī have corresponding sounds in tára-stháyī whose pitches are again double those in madhya-stháyī.

Although it is the word stháyī which occurs in common parlance the term which traditionally occurs in earlier theoretical writings is "Sthána". Sthána means place. The three kinds of náda - mandra, madhya and tára - are said to arise from the three sthána-s or places in the human body namely heart (hrd), throat (kantha) and head (actually the region behind the nose called sira or múrdhá) respectively.

Even though we have said that the melodic movements are normally spread over three stháyī-s at times movement into the region higher than tára-stháyī and the region below mandra-stháyī are noticed in the rendering of alapana and other manodharma

aspects. In such cases the stháyí higher than tára is called atitára and the one lower than mandra is called anumandra.

The three stháyí-s are graphically represented below.



Svara :

Starting with náda we have narrowed our area through the word stháyí which denotes the well demarcated regions of náda and finally arrive at the term svara which denotes the tonal units of a melodic line. Svara-s are the basic units into which a melodic structure can be analysed. Conversely svara-s are viewed as the tonal units which are articulated or combined to construct a melody. If stháyí-s are large demarcated regions of sound then svara-s are small demarcated regions within a stháyí, the smallest tonal regions that are recognised as the units of melody.

A melodic line can be analysed into small units which can be fixed pitches of sound or fluid tonal movements. Thus svara represents a fixed pitch as well as a small range of sound. The number of svara units that take part in a melody is mentioned with reference to one stháyí range. In one stháyí the number of svara-s are seven. The seven svara-s are assigned names which denote their positions in the ascending order of pitch. The names are -

- | | | |
|--------------|-------------|----------------|
| i) Śaḍja | (ii) Ṛṣabha | (iii) Gándhára |
| iv) Madhyama | (v) Pañcama | (vi) Dhaivata |
| vii) Niśáda | | |

In the ancient Tamiz tradition the names of the seven svara-s were -

Kural, Tuttam, Kaikkilai, Uzai,
Ili, Viḷari and Táram.

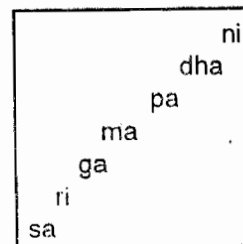
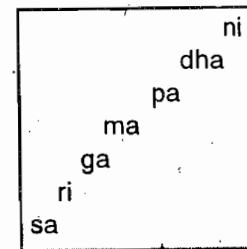
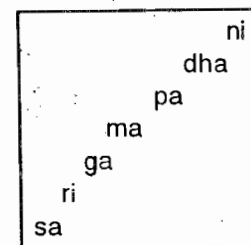
While the number of svara-s in one stháyí is seven, if other stháyí-s i.e., the entire three stháyí range of melodic movements are taken in to account, the number of svara-s is twenty one. However the twenty-one svara-s are not assigned 21 different

names. The same names sadja, rsabha etc. are assigned but the name of the stháyí to which they belong is prefixed to them. Thus svara-s in the tára-stháyí are referred to as tárastháyí-sadja, tárastháyí-rsabha etc. and those in mandra-stháyí as mandrastháyí-nisáda, mandrastháyí-dhaivata etc. Normally svara-s of madhya-stháyí do not carry any prefixes.

The seven svara-s are also designated by the syllables sa, ri, ga, ma, pa, dha and ni which are the abbreviated forms of the names sadja, rsabha etc. respectively.

sa	śaḍja
ri	ṛṣabha
ga	gándhára
ma	madhyama
pa	pañcama
dha	dhaivata
ni	niśáda

The syllables sa, ri, ga etc are also employed in singing



The ranges of the different svara-s are not always the same. In fact it is the variety in the dimension of the svara-s that is one of the factors in bringing about different melodies. For instance there are two rsabha-s, one with an interval larger than that of the other one, from sadja. These two rsabha-s are denoted as suddha-rsabha and catuhsruti-rsabha respectively. Suddha-rsabha and Catuhsruti-rsabha are names of svarasthāna-s, a term which we shall take up next.

Svarasthāna :

The svara, as described above is to be viewed as a tonal range and also a pitch position. This fixed or static form of each svara becomes the basis for identifying that svara. These fixed positions are called the svarasthāna-s of the svara-s.

Among the seven svara-s, except sadja and pañcama, each of the remaining five - rsabha, gāndhāra, madhyama, dhaivata and nisāda - has a *variable* fixed position, as seen in the melodies based on different rāga-s. The static forms or the svarasthāna-s of these varieties of ri, ga, ma, dha and ni total ten. And along with one svarasthāna each of sadja and pañcama the total number of svarasthāna-s is twelve.

Among the twelve svarasthāna-s the first and the eight are assigned to sadja and pañcama respectively. The second belongs to rsabha. The third and fourth could be the basis for rsabha or gāndhāra. The fifth is that of gāndhāra. The sixth and seventh svarasthāna-s serve the different varieties of madhyama. The eighth, as mentioned earlier, belongs to pañcama. The ninth is of dhaivata. The tenth and eleventh svarasthāna-s could be the basis of dhaivata or nisāda. And the twelfth or the last svarasthāna is that of nisāda.

Svarasthāna No.	Svara
1	Ṣadja
2	Rsabha
3	Rsabha or Gāndhāra
4	Rsabha or Gāndhāra
5	Gāndhāra
6	Madhyama
8	Pañcama
9	Dhaivata
10	Dhaivata or Nisāda
11	Dhaivata or Nisāda
12	Nisāda

These svarasthāna-s have also been assigned names which are shown below. The syllables ri, ga etc. with different vowels suffixed to them, designated for these svarasthāna-s.

Svarasthāna	Name	
No.		
1	Sadja	Sa
2	Suddha Rṣabha	Ra
3	Catuṣruti Rṣabha	Ri
	or	
	Suddha Gāndhāra	Ga
4	Sādhāraṇa Gāndhāra	Gi
	or	
	Ṣaṭsruti Rṣabha	Ru
5	Antāra Gāndhāra	Gu
6	Suddha Madhyama	Ma
7	Prati Madhyama	Mi
8	Pañcama	Pa
9	Suddha Dhaivata	Dha
10	Catuṣruti Dhaivata	Dhi
	or	
	Suddha Niṣāda	Na
11	Kaiśika Niṣāda	Ni
	or	
	Ṣaṭsruti Dhaivata	Dha
12	Kākalī Niṣāda	Nu

It should be noted that in singing only the syllables sa, ri, ga, etc are employed and not ra, gu, mi etc. We notice in the above table that svarasthāna no.s 3, 4, 10 & 11 form the basis for two svara-s each. If, for instance, the svarasthāna no.3 is the basis of a gāndhāra then it will be called suddha-gāndhāra and if it is the basis of rsabha then it is called catuhsruti-rsabha.

While singing a composition or an alapana we may halt on a pitch which may not coincide with any of the established 12 Svarasthāna-s. For instance in the ara - taala Varnam in Bhairavi "viriboni", the beginning phrase is as follows.

..... n . s . r . . g s . r .
g r g g r . . .

The final long 'ri' on which we halt may not exactly coincide with the catuhsruti-rsabha svarasthāna. Thus, in music the num-

ber of positions on which svara-s halt are actually innumerable and so could be the svarasthāna-s. But for the purpose of general understanding the svarasthāna-s have been limited to twelve. And hence each svarasthāna has to be regarded as an approximation of the various halting positions around it. Hence svarasthāna-s are series of pitches meant for broadly identifying the svara-s. And it is now a practice for a particular variety of a svara to be referred to by the name of its svarasthāna itself. Thus, for example, if the svarasthāna of the gāndhāra in a particular raagā is antāra-gāndhāra then the svara itself is referred to as antāra-gāndhāra. However technically the names of svara-s are simply sadja, rsabha, gāndhāra etc., while suddha-rsabha, catuhsruti-rsabha etc. are names of only the svarasthāna-s.

Śruti :

While svarasthāna is a theoretical entity for identifying svara-s, Śruti is again a theoretical unit for defining the svarasthāna-s. When the different varieties of a svara are distinguished on the basis of the svarasthāna, sruti acts as a unit for measuring the intervals between svarasthāna-s or else sruti could be said to measure the tonal ranges of svara-s.

Śruti as a unit of measuring tonal-intervals :

Śruti is a small interval of sound which is taken as a unit for measuring bigger intervals between the svarasthāna-s. Just as with the help of a known length of space namely a metre, we measure greater lengths of, say, cloth, similarly with the help of the sruti unit we measure tonal intervals as being of two sruti-s (dvi-sruti), three sruti-s (tri-sruti) etc. However sruti is not a precise measure like a metre but a rough measure like a teaspoonful of sugar. The measure of a sruti can be understood as the smallest interval that is necessary for a normally trained ear to distinguish one sound as being higher or lower than another. This itself makes it clear that sruti is a flexible or rough measure. Rather, it is a musician's measure for classifying the variety of svara-s occurring in raga-s as different from the physicist's units like savart and cent.

It is with the help of a sruti that the rsabha of todī is defined as having an interval of two sruti-s and distinguished from the rsabha of bhairavi which is of an interval of four sruti-s. In fact the third svarasthāna is called catuhsruti-rsabha because the interval between that svarasthāna and sadja is one of four sruti-s. 'Catuh' in samskrta means four. And similarly the fourth svarasthāna is at an

interval of six sruti-s from sadja and is therefore called satsruti rsabha (sat in samskrta means six)

Śruti as fundamental pitch

The word sruti apart from denoting a tonal measure is used in some other related senses too. For instance in South Indian music the pitch level on which a singer or on instrumental player settles his madhyasthāyi-sadja is referred to as his sruti. A singer fixes his madhyasthāyi-sadja at a pitch level below which he can comfortably descend upto an interval of at least five svara-s and above which he can comfortably sing a minimum of one and a half sthāyi-s. A player on stringed instruments fixes the string tuned to madhyasthāyi-sadja at such a pitch level which would enable him to comfortably play on strings without there being excess tension or low tension in them. This sruti is also called adhara-sruti.

To keep the madhyasthāyi-sadja from shifting off the sruti a musical instrument constantly sounding the sruti is employed in music performance. The instruments sounding the sruti are called 'sruti-vādya-s' or simply 'sruti'. Tambūrā, Ottu and the Sruti-box perform the function of sruti. In English this Sruti is referred to as drone.

Occasionally in rendering songs based on certain rāga-s there is a practice of raising the level of sruti from madhyasthāyi-sadja to the madhyasthāyi-madhyama. Now the sruti (and the madhyasthāyi-sadja) is fixed at this raised level. In such cases the sruti is called madhyama sruti.

Vādī, Samvādī, Vivādī and Anuvādī

We have seen how sthāyi establishes the most basic relationship between svara-s namely one svara being double another. Instead of going on giving different names to svara-s occurring in music we are enabled to use the same seven names again and again, in different sthāyi-s. However within the seven svara-s in a sthāyi the relationship that exist between svara-s in shaping the melody are those of vādī-samvādī, vādī-vivādī and vādī-anuvādī.

A piece of music is a structure built up of svara-s. Of these some are vital to the melodic arrangement. They are firmly established in the melodic structure. They occur again and again and the whole structure appears to be built around them. These svara-s are called Vādī. Other svaras which are concordant with them, i.e., which sound pleasing in relation to the vādī, are called Samvādī. They also occur frequently in the melodic structure and

contribute to its rakti or pleasantness. Certain svāra-s have a discordant relation with the vādī svāra-s and their occurrence in the melodic structure has to be restricted. These are called vivādī. There are still other svāra-s which neither contribute to nor detract from the pleasantness of the melody. These are called Anuvādī. Thus all the svāra-s which can be identified in a musical structure can be classified into these four types, namely, vādī, samvādī, vivādī and anuvādī.

Samvadi :

The samvādī relationship is recognised firstly between the svāra-s sādja and pañcama and between sādja and madhyama. In the case of madhyama it is the variety based on the suddha-madhyama svarasthāna. When any other pair of svāra-s is separated from each other by an interval which is the same as that existing between sādja and pañcama or that existing between sādja and suddha-madhyama then samvādī relationship exists between those two svāra-s too. The samvādī resulting out of intervals equal to that between sādja and pañcama is popularly referred to as samvādī of sa-pa bhāva or of sa-pa variety. And the samvādī resulting out of intervals equal to that between sādja and suddha-madhyama is referred to as samvādī of sa-ma bhāva or of sa-ma variety.

We give below the tables giving the list of svāra-s with the corresponding samvādī-s. The table consists of samvādī of sa-pa variety and the samvādī-s of sa-ma variety.

Sa-Pa samvādī

VADI	SAMVADI
1. sādja	Pañcama
2. suddha-rsābha	suddha-dhaivata
3. catuhsruti-rsābha	catuhsruti-dhaivata
suddha-gāndhāra	suddha-nishāda
4. satsruti-rsābha	satsruti-dhaivata
sādhārana-gāndhāra	kaisiki-nishāda
5. antara-gāndhāra	kākalī-nisāda
6. suddha-madhyama	sādja (tārasthāyi)

Sa-Ma samvādī

VADI	SAMVADI
1. sādja	suddha-madhyama
2. suddha-rsābha	prati-madhyama
3. catuhsruti-rsābha	}
	} pañcama
suddha-gāndhāra	}
4. satsruti-rsābha	}
sādhārana-gāndhāra	} suddha-dhaivata
5.	{ catuhsruti-dhaivata
antara-gāndhāra	{
	{ suddha-nisāda
6.	{ satsruti-dhaivata
suddha-madhyama	{
	{ kaisiki-nisāda

A svāra can have its corresponding samvādī svāra in the higher region or the lower region. For instance, sādja can have a sa-pa samvādī in the higher region which is pañcama and the samvādī in the lower region would be mandrasthāyi-suddhamadhyama.

Similarly the sa-pa samvādī of pañcama is sādja which is a lower pitched svāra. Thus sādja and pañcama are mutually samvādī-s.

The principle of samvādī is seen to be observed in the construction of musical compositions. The commencing svāra-s of the pallavi section and the anupallavi section bear the samvādī relationship in many compositions.

In Tamiz the 'Inai' and 'Kilai' are used in the sense of Samvādī, the former denoting the samvādī of 'sa-pa' variety and the latter that of 'sa-ma' variety. In Western music the term 'consonance' is used to convey a similar notion.

Vivadi :

In present day South Indian music the vivādī relationship is recognised between only some specified pair of notes. These are-

VADI	VIVADI
suddha-rsabha	suddha-gāndhāra
satsruti-rsabha	antaragāndhāra
suddha-dhaivata	suddha-nisāda
satsruti-dhaivata	kākalī-nisāda

These raga-s in which vivādī svara-s occur are also popularly called vivādī raga-s. e.g., Varāli, Nāttai, Candrayoti.

In Tamiz the term 'Pagai' conveys the sense of Anuvādī. The corresponding term in Western music is Dissonance.

Anuvādī:

Those svara-s which do not bear either a samvādī or a vivādī relationship with the vādī are called anuvādī svara-s. For example, catuhsruti-rsabha would be an anuvādī of sadja and pañcama an anuvādī of sadharana-gāndhāra. In musical compositions the commencing notes of pallavi and anupallavi some times bear anuvādī relationships too.

'Natpu' and Assonance could be taken as the corresponding terms in Tamiz and Western music.

Inai, Kilai, Pagai, Natpu

These are terms pertaining to ancient tamiz musical system which are similar in nature to that of vādī, samvādī etc. But there is a slight difference in the actual connotation of the terms as used in the Ancient Tamiz Music which is being briefly outlined below.

Inai

This is similar to the samvādī of sa-pa type. Inai represents a svara which stands at the seventh position from the initial svara in the arrangement of 12 svarasthāna-s. For instance, note the arrangement of 12 svarasthāna-s below.

1 2 3 4 5 6 7 8 9 10 11 12
s r r g g m m p d d n n

In the above arrangement, pa is the seventh from sa so it is the inai svara for sa. Similarly the dha in position 10 is the inai of ri in position 3. The ri in position no.3 would be the inai of pa in position no.8 (considered in a clockwise direction).

Kilai

This is similar to the samvādī of sa-ma type. In the arrangement shown above the svara which is in the fifth position from the initial svara would be its kilai svara. A few of the kilai pairs are -

sa-ma, ma-ni, ni-ga.

Pagai

This is similar to vivādī. But interval prescription of pagai is different - the svara which is on the third or sixth position with respect to the initial svara would be the pagai. For instance, in the arrangement shown above sa and the ga in position no. 4 would have the relationship of pagai. Similarly sa and ma in position no.7 would have pagai relationship.

Natpu

This is similar to anuvādī. The svara which is on the fourth position from the initial svara would have a relationship of natpu. Thus sa would have a relationship of natpu with the ga in the position no. 5.

LESSON - 3

SVARA NOMENCLATURE

TWELVE SVARASTHANA-S AND SIXTEEN NAMES

We have till now familiarised ourselves with certain fundamental terms used in the svara aspect of music. In the next lesson we shall move over to the understanding of Rāga-classification. Rāga is the basis for the construction of melodic structures. And the form of a rāga is defined in terms of the svara-s occurring in it. So in this short lesson we shall write out separately the names of svara-s and svarasthāna-s. These have already been mentioned while dealing with these terms. Yet we shall go over them once more without the discussion of the meaning of the terms.

Names of Svara-s

1.	Sadja	Sa
2.	Rsabha	Ri
3.	Gāndhāra	Ga
4.	Madhyama	Ma
5.	Pañcama	Pa
6.	Dhaivata	Dha
7.	Nisāda	Ni

NAMES OF SVARASTHANA-S

No.	Name	No. names
1.	Sadja	Sa (i)
2.	Suddha-rsabha	Ra (ii)
	{ Catuhsruti-rsabha	Ri (iii)
3.	{ Suddha-gāndhāra	Ga (iv)

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	{ Satsruti-rsabha	Ru	(v)
4.	{ Sādhārana-gāndhāra	Gi	(vi)
5.	Antara-gāndhāra	Gu	(vii)
6.	Suddha-madhyama	Ma	(viii)
7.	Prati-madhyama	Mi	(ix)
8.	Pañcama	Pa	(x)
9.	Suddha-dhaivata	Dha	(xi)
	{ Catuhsruti-dhaivata	Dhi	(xii)
10.	{ Suddha-nishāda	Na	(xiii)
	{ Satsruti-dhaivata	Dhu	(xiv)
11.	{ Kaisika-nisāda	Ni	(xv)
12.	Kākalī-nisāda	Nu	(xvi)

We see that there are twelve svarasthāna-s for locating the different varieties of the seven svara-s. And since in some cases one svarasthāna itself serves as the basis for two different svara-s, the names of the svarasthāna-s total more than twelve. For instance when the svarasthāna no. 4 serves as the reference for a rsabha then the name of rsabha is satsruti-rsabha. And if the same svarasthāna i.e., no.4 forms the basis for a gāndhāra then its name is sādharana-gāndhāra. Thus, the names assigned to the svarasthāna-s total sixteen though the number of svarasthāna-s is actually twelve. The svarasthāna-s which have been assigned two names are no.s 3, 4, 10 & 11.

Before we conclude we should understand one point about the nomenclature of svarasthāna-s serving two svara-s. The third svarasthāna can function as a gāndhāra only if the second has been occupied by a rsabha. In other words the occurrence of suddha-gāndhāra necessarily means that suddha-rsabha is also present. Again the fourth svarasthāna can be a gāndhāra only if there is a rsabha on the second or third svarasthāna. e.g.,

- i) shuddha-rsabha(2) - sādharana-gāndhāra (4)
- ii) catuhsruti-rsabha(3) - sādharana-gāndhāra (4)

And again if the fourth svarasthāna is a rsabha then gāndhāra can exist only on the fifth (i.e., satsruti-rsabha on the fourth and antara- gāndhāra on the fifth). The same situation exists in the case of dhaivata and nisāda too.

Thus the primary names of the twelve svarasthāna-s are -
No. Name

- 1. Sadja

2. Suddha-rsabha
3. Catuhsruti-rsabha
4. Sádharana-gándhára
5. Antara-gándhára
6. Suddha-madhyama
7. Prati-madhyama
8. Pañcama
9. Suddha-dhaivata
10. Catuhsruti-dhaivata
11. Kaisika-nisáda
12. Kákali-nisáda

Note: For proper pronounciation the names of the svarasthāna-s are given in Devanāgarī script in Appendix-1

Appendix no. 1

List of 12 svarasthāna-s and 16 names

1. षड्ज
2. शुद्ध ऋषभ
3. चतुःश्रुति ऋषभ
शुद्ध गान्धार
4. साधारण गान्धार
षट्श्रुति ऋषभ
5. अन्तर गान्धार
6. शुद्ध मध्यम
7. प्रति मध्यम
8. पञ्चम
9. शुद्ध धैवत
10. चतुःश्रुति धैवत
शुद्ध निषाद
11. कैशिक निषाद
षट्श्रुति धैवत
12. काकली निषाद

LESSON - 4

JANAKA, JANYA SYSTEM OF RAGA CLASSIFICATION

Introduction

Rága is the basis on which melody is constructed in Indian music. It furnishes the basic material for weaving all melodic structures. All music, whether, of the kalpita or manodharma variety has to be based on one rága or the other.

Let us try to understand this in a different way. Take the two gítam-s "srí gānātha" and "padumanāpha". Both are set in the rága 'Malahari'. We see that the melodic structures or tune of both are different yet they are said to be based on the same rága. Thus 'rága' is certainly not melody or tune. What is it then? 'Rága' is what is common to both the songs. Both songs are built up of the same variety of svara-s, namely, sadja, suddha-rsabha, antara-gāndhāra, suddha-madhyama, pañcama and suddha-dhaivata. In addition the melodic structures of both the songs share certain other features like the "ga" being a weak svara, i.e., we do not come across "ga" being commencing svara of any phrase or any phrase halting on "ga" or "ga" being extended for more than one unit duration. These and some other melodic characteristics that the two gítam-s share is what is called the "rága". So "rága" is a collection of all the common characteristics that are abstracted from the two songs. Thus "rága" is an abstract entity, something like "sweetness" which is abstracted as the common characteristic from, say, halvā, laddu and páyasam.

Let us take another example; the songs "murugá murugá enrál" and "sankari samkuru candramukhi". Both of them are set in the rága 'Sáveri'. Their tunes or melodic structures are different yet they are said to be based on the same rága, namely, "Saveri".

Thus both the songs share the same svara-s, same functions that the different svara-s have, same kind of combinations that the svara-s exhibit etc.

Thus rága is the sum total of all the melodic characteristics that any song set in that rága possesses. What are these characteristics? We shall go into that question later. At present we shall be dealing with the way the rága-s are classified.

Rága Classification :

We have just tried to understand, in a rather simple way, what rága is. We should now try to understand what 'classification' is. Classification is the method of distributing a large number of species into fewer groups such that the different members of one group share one or more than one characteristics. And each group would be called a class and the members, its individuals.

Suppose there are 40 students sitting in a room. They may be classified in many ways. For instance, the boys and girls may be separated and put in two groups. Thus we would have two classes, Boys and girls and there may be 30 boys in one and 20 girls in the other.

The students may be classified in another way, say, according to choice of the practical subject. We may create three classes - Vocal, Vīna and Violin. When we distribute the students into the three classes according to the choice of the practical subject in the same class there may be boys as well as girls. Thus in the earlier classification according to sex the distribution was of one kind and in the second classification it is different. When classified according to sex, all boys may not belong to the same practical subject and when classified according to subject chosen those in the class 'Vocal' may not only be boys. Thus different bases of classification would distribute the members (students) in a different way.

Similarly the rága-s too are classified in many ways. They may be classified according to the number of svara-s occurring in them i.e., rága-s that take only five svara-s (Auduva) in madhyasthāyi be put in one group, those taking six svara-s (Sádava) in another group and those taking seven (sampūrṇa) in yet another group. Or the rága-s may be classified according to the variety of svara-s occurring in the rága-s or in other ways too.

You might ask a question here - Why should rága-s be classified at all? The need for classification arises when there are

large number of species and we wish to know something about every member. In our music system there a large number of rāga-s, say about 100 or so, in practice. If we wish to know about every rāga in detail then each one has to be studied individually and there would be no need for classification. The need for classification comes in only when we wish to have a general understanding of all the rāga-s. For instance, if rāga Malahari is described as belonging to the Sādava class then all that we immediately know is that the number of svara-s occurring in Malahari is six. This is the only information we have about that rāga from this classification and do not even know what variety of svara-s occur in it. For knowing that we would have to turn to some other method of classification, namely, Janakarāga-Janyarāga.

Thus each system of classification has certain specific information to offer about the rāga-s in each class. A knowledge of the different systems will enable us to know more about each rāga. In this lesson we shall be studying about five systems of rāga classification. These are -

- i) Janaka-rāga-s and Janya-rāga-s
- ii) Sampūrṇa-rāga-s and varja-rāga-s
- iii) Krama-yakra rāga-s
- iv) Upāṅga-rāga-s and Bhāsāṅga-rāga-s
- v) Nisadāntya, Dhaivatāntya and Pancamāntya rāga-s

As mentioned earlier each system of classification has its own basis for classifying the rāga-s and these will be explained as we come to them one by one.

i) Janakarāga-s and Janyarāga-s

'Janaka' means a 'parent' and 'Janya' means the 'off-spring'. The rāga-s are thus classified under various janaka-rāga-s and the classified individuals are called janya-rāga-s. You would naturally ask two questions.

1) What is the basis on which rāga-s are classified under a janakarāga?

2) What is the qualification for a rāga to be janaka?

We shall take up these questions one by one.

Janakarāga

1) What is the basis on which rāga-s are classified under a janakarāga?

The basis for this system of rāga classification is the variety of svara-s that occur in the various rāga-s. For instance, all the rāga-s in which the following collection of svara-s occur will be placed in one group.

Sadja(sa), catuhsruti-rsabha(ri), antara-gāndhāra(gu), suddha-madhyama(ma), pañcama(pa), catuhsruti-dhaivata(dhi) and kākali-nisāda(nu).

Some of the rāga-s that take the above variety of svara-s are - Arabhi, Kurañji, Sankarābharanam, Bilahari, Janarañjani, Katanakutūhalam and Garudadhvani. Thus all these rāga-s share this characteristic of having the same variety of svara-s. And hence they are grouped together. The set of svara-s which they all share is called "Mēla". Mēla means a 'congregation' or 'collection' and in this case, a 'collection of seven svara-s'.

But at the head of this class is one of these rāga-s which is said to be the 'Janaka-rāga' and the other rāga-s are said to be 'janya' or 'derived' out of this janaka-rāga. In this case the janaka-rāga is Sankarābharanam. All the other rāga-s are its janya-s. Thus Arabhi, Kurañji, Bilahari, Janarañjani, Katanakutūhalam and Garudadhvani are the janya-s of this Sankarābharanam. But we should not immediately rush to the conclusion that all these janya-rāga-s historically evolved after Sankarābharanam. 'Janya' merely means that the other rāga-s have been derived out of the same 'mēla' or 'set of seven svara-s' as the Janaka-rāga Sankarābharanam. Any of these janya-rāga-s could have existed much before Sankarābharanam made its appearance in the musical scene. In fact, the 'mēla' or the 'set of seven svara-s' is the only melodic characteristic that the janya-rāga-s share with their janaka-rāga Sankarābharanam. That is, as far as the other characteristics like weak and strong svara-s, characteristic svara combinations (prayoga-s) are concerned, the rāga-s are quite distinct from one another.

2) What is the qualification for a rāga to be janaka?

This question would have immediately arisen in your mind as to why Sankarābharanam should have been accorded the status of Janaka-rāga. To understand this we must first understand another melodic characteristic of rāga. This is called "ārōhana and avarōhana".

Every rāga is characterised by specific movements of svara-s and svara phrases. These are referred to as sancara-s. Out of these a very bare skeleton svara movement, one in the ascending direction (commencing with madhysthāyi-sadja and concluding on tārasthāyi-sadja), and one in the descending direction have been drafted. These are respectively called 'āróhana' and 'avaróhana'. The āróhana and avaróhana of the above mentioned rāga-s are given below. (SA - tārasthāyi-sadja)

Sankarābharanam	- sa ri gu ma pa dhi nu SA SA nu dhi pa ma gu ri sa
Arabhi	- sa ri ma pa dhi SA SA nu dhi pa ma gu ri sa
Kurañji	- sa nu sa ri gu ma pa dhi' dhi pa ma gu ri sa nu sa'
Bilahari	- sa ri gu pa dha SA SA nu dhi pa ma gu ri sa
Janarañjani	- sa ri gu ma pa dhi pa nu SA SA dhi pa ma ri sa
Katanakutúhalaṁ	- sa ri ma dhi nu gu pa SA SA nu dhi pa ma gu ri sa
Garudadhvani	- sa ri gu ma pa dhi nu SA SA dhi pa gu ri sa

Among the above rāga-s we see that it is only the āróhana and avaróhana of Sankarābharanam that fulfills the following conditions.

i) All the seven svara-s are present in both the āróhana and the avaróhana.

Arabhi, Bilahari, Janarañjani and Garudadhvani do not fulfill this condition.

ii) The svara-s come in an ordered form (krama) in both āróhana and avaróhana.

Janarañjani and Katanakutúhalaṁ do not fulfill this condition.

iii) Only the same variety of each svara occurs in āróhana and avaróhana as well as in the rāga in general.

In Bilahari apart from Kákali-nisāda sometimes Kaisiki-nisāda also occurs.

iv) Both āróhana and avaróhana extend over a range between madhyasthāyi-sadja and tārasthāyi-sadja.

In Kurañji the āróhana does not extend upto tārasthāyi-sadja.

Thus we see that except Sankarābharanam all the other rāga-s fail to fulfill one or more conditions. Hence they are unfit to attain the status of being the Janaka-rāga.

We have seen the conditions that are required to be fulfilled for a rāga to be Janakarāga. A Janakarāga is also called as the 'Mélakartá' or 'Mélakartá-rāga'. The two words are used synonymously. Another word which is used synonymously is "Méla" but this word traditionally referred, in particular, to the 'Arohana part' alone of the Janakarāga, namely, "sa ri gu ma pa dhi nu" in the case of Sankarābharanam.

The next question that would come up is - If Sankarābharanam is the Janakarāga under which, Arabhi etc. are classified as Janyarāga-s, then under which Janakarāga-s would the other rāga-s like, Saveri, Malahari, Saranga and Mukhari and host of others be classified? In other words which are the other Janakarāga-s?

The total number of Janakarāga-s have been computed through a Méla-prastāra rather than through random classification of all the rāga-s in the system. The total number of Janakarāga-s are Seventy-two (72) and are well known as the 72-Mélakartá-s. The 72 Mélakartá scheme or the 72 Méla-prastāra or the method by which the seven-svara combinations are formed to arrive at the possible number of méla-s will be described now. This scheme is fashioned after the 72-Méla scheme of Venkatamakhin described in his work Caturdandīprakāsikā. The similarity is restricted only to the structure of the scheme and cannot be extended to the actual svara-s since the svara intervals in Venkatamakhin's svara system were different. Further Venkatamakhin had assigned names only to 19 of the 72 Méla-s.

The Scheme of 72-Méla-s

i) A mélakartá must have, by definition, all the seven svāra-s. The seven svāra-s would include

a) sa and pa which have no variety

b) either ma or mi

c) one variety of rsabha and one variety of gāndhāra. Rsabha and gāndhāra cannot be selected independent of one another since some svarasthāna-s are common to both the svāra-s. So both have to be selected together from out of the four svarasthāna-s — 2, 3, 4 and 5.

1	2	3	4	5	6
sa	ra	ri	gi	gu	ma
			ga	ru	

From out of the four svarasthāna-s two have to be selected, one for rsabha and another for gāndhāra. We shall have six such combinations of the four svarasthāna-s as shown below.

No.	Svarasthāna-s	Svāra-s
1.	2-3	ra-ga
2.	2-3	ra-gi
3.	2-5	ra-gu
4.	3-4	ri-gi
5.	3-4	ri-gu
6.	4-5	ru-gu

c) One variety of dhaivata and one variety of nisāda. But as in the case of rsabha and gāndhāra in the case of dhaivata and nisāda the two cannot be selected independent of one another. So the two have to be selected simultaneously from out of the four svarasthāna-s — 9, 10, 11 & 12.

8	9	10	11	12	13
pa	dha	dhi	ni	nu	SA
				na	dhu

From out of the four svarasthāna-s two have to be selected one for dhaivata and another for nisāda. We shall have six such combinations of the four svarasthāna-s as shown below.

No.	Svarasthāna-s	Svāra-s
1.	9-10	dha-na
2.	9-11	dha-ni
3.	9-12	dha-nu
4.	10-11	dhi-ni
5.	10-12	dhi-nu
6.	11-12	dhu-nu

Thus the maximum possible number of seven-svāra arrangements that a méla can have is shown below.

1	2	3	4	5	6	7
sa				ma	pa	
	ra	ga	mi			dha na
	ra	gi				dha ni
	ra	gu				dha nu
	ri	gi				dhi ni
	ri	gu				dhi nu
	ru	gu				dhu nu

$$1 \times 6 \times 2 \times 1 \times 6 = 72$$

Thus 72 méla-s are arrived at. The individual prastāra-s are shown below. Names of the Janakārāga-s are also given against each prastāra.

Méla	Svāra-s							Names
No.	1	2	3	4	5	6	7	
1	sa	ra	ga	ma	pa	dha na		Kanakāngī
2	sa	ra	ga	ma	pa	dha ni		Ratnāngī
3	sa	ra	ga	ma	pa	dha nu		Gānamūrti
4	sa	ra	ga	ma	pa	dhi ni		Vanaspati
5	sa	ra	ga	ma	pa	dhi nu		Mānavatī
6	sa	ra	ga	ma	pa	dhu nu		Tānarupī
7	sa	ra	gi	ma	pa	dha na		Sēnavatī

8	sa	ra	gi	ma	pa	dha ni	Hanumattōḍi
9	sa	ra	gi	ma	pa	dha nu	Dhénuka
10	sa	ra	gi	ma	pa	dhi ni	Nátakapriya
11	sa	ra	gi	ma	pa	dhi nu	Kókilapriya
12	sa	ra	gi	ma	pa	dhu nu	Rúpavatii
13	sa	ra	gu	ma	pa	dha na	Gáyakapriya
14	sa	ra	gu	ma	pa	dha ni	Vakulábharanam
15	sa	ra	gu	ma	pa	dha nu	Máyámálavagaula
16	sa	ra	gu	ma	pa	dhi ni	Cakravákam
17	sa	ra	gu	ma	pa	dhi nu	Súryakántam
18	sa	ra	gu	ma	pa	dhu nu	Hātakambari
19	sa	ri	gi	ma	pa	dha na	Jhañkáradhvani
20	sa	ri	gi	ma	pa	dha ni	Naṭhabhairavi
21	sa	ri	gi	ma	pa	dha nu	Kiraváni
22	sa	ri	gi	ma	pa	dhi ni	Kharaharapriya
23	sa	ri	gi	ma	pa	dhi nu	Gaurimanóhari
24	sa	ri	gi	ma	pa	dhu nu	Varuṇapriya
25	sa	ri	gu	ma	pa	dha na	Mārarañjani
26	sa	ri	gu	ma	pa	dha ni	Cárukeśi
27	sa	ri	gu	ma	pa	dha nu	Sarasáñgí
28	sa	ri	gu	ma	pa	dhi ni	Harikámbhóji
29	sa	ri	gu	ma	pa	dhi nu	Dhīraśaṅkarábharam
30	sa	ri	gu	ma	pa	dhu nu	Nágánandiní
31	sa	ru	gu	ma	pa	dha na	Yágapriyá
32	sa	ru	gu	ma	pa	dha ni	Rágavardhani
33	sa	ru	gu	ma	pa	dha nu	Gáñgáyabhúṣaní
34	sa	ru	gu	ma	pa	dhi ni	Vágadhiśvari
35	sa	ru	gu	ma	pa	dhi nu	Súlini
36	sa	ru	gu	ma	pa	dhu nu	Calanāṭa
37	sa	ra	ga	mi	pa	dha na	Sálagam
38	sa	ra	ga	mi	pa	dha ni	Jalárṇavam
39	sa	ra	ga	mi	pa	dha nu	Jhálavarákí
40	sa	ra	ga	mi	pa	dhi ni	Navanítam
41	sa	ra	ga	mi	pa	dhi nu	Pávaní
42	sa	ra	ga	mi	pa	dhu nu	Raghupriya

43	sa	ra	gi	mi	pa	dha na	Gavámbodhi
44	sa	ra	gi	mi	pa	dha ni	Bhavapriya
45	sa	ra	gi	mi	pa	dha nu	Śubhapantuvarálí
46	sa	ra	gi	mi	pa	dhi ni	Śadvidhamárgani
47	sa	ra	gi	mi	pa	dhi nu	Suvarnāñgí
48	sa	ra	gi	mi	pa	dhu nu	Divyamani
49	sa	ra	gu	mi	pa	dha na	Dhavalámbari
50	sa	ra	gu	mi	pa	dha ni	Námanárayaṇi
51	sa	ra	gu	mi	pa	dha nu	Kámavardhani
52	sa	ra	gu	mi	pa	dhi ni	Rámapiya
53	sa	ra	gu	mi	pa	dhi nu	Gamaṇaśrama
54	sa	ra	gu	mi	pa	dhu nu	Viśvambari
55	sa	ri	gi	mi	pa	dha na	Syámalāñgí
56	sa	ri	gi	mi	pa	dha ni	Śaṇmukhapriya
57	sa	ri	gi	mi	pa	dha nu	Simhéndramadhyama
58	sa	ri	gi	mi	pa	dhi ni	Hémavatí
59	sa	ri	gi	mi	pa	dhi nu	Dharmavatí
60	sa	ri	gi	mi	pa	dhu nu	Nítimatí
61	sa	ri	gu	mi	pa	dha na	Kántamaṇi
62	sa	ri	gu	mi	pa	dha ni	Riṣabhapriya
63	sa	ri	gu	mi	pa	dha nu	Latāñgí
64	sa	ri	gu	mi	pa	dhi ni	Vácaspati
65	sa	ri	gu	mi	pa	dhi nu	Mecakalyāñi
66	sa	ri	gu	mi	pa	dhu nu	Citrámbari
67	sa	ru	gu	mi	pa	dha na	Sucaritra
68	sa	ru	gu	mi	pa	dha ni	Jyótisvarúpiní
69	sa	ru	gu	mi	pa	dha nu	Dhátuvardhani
70	sa	ru	gu	mi	pa	dhi ni	Násikábhúṣani
71	sa	ru	gu	mi	pa	dhi nu	Kosala
72	sa	ru	gu	mi	pa	dhu nu	Rasikapriya

[Note: The names of the janakarāga-s written in devanāgarī script to facilitate proper pronunciation are given in Appendix no.2]

In the above prastāra you would notice a pattern in the arrangement of svāra-s.

i) The first 36 méla-s contain the 'ma' variety of madhyama and the next 36 contain 'mi'. Except for this difference, you would notice that the arrangement of first 36, i.e., 1-36 méla-s corresponds to the second 36, i.e., 37-72 méla-s.

So the first half of 36 méla-s (1-36) are called **Purva méla-s** and the second half of 36 méla-s (37-72) are called **Uttaraméla-s**.

ii) In the Purva méla-s, the first 6 méla-s (1-6) have the same kind of rsabha-gāndhāra combination, namely, ra-ga. That is, in all these six méla-s the same ra-ga combination figures. The next set of 6 méla-s have another combination of rsabha-gāndhāra, namely ra-gi. These are being listed below.

Méla-s	Rsabha-Gāndhāra
1-6	Ra-Ga
7-12	Ra-Gi
13-18	Ra-Gu
19-24	Ri-Gi
25-30	Ri-Gu
31-36	Ru-Gu

We find that in the Uttara méla-s too the rsabha-gāndhāra combination recurring in the same order i.e., the combination changes after every six méla-s, as listed below.

Méla-s	Rsabha-Gāndhāra
37-42	Ra-Ga
43-48	Ra-Gi
49-54	Ra-Gu
55-60	Ri-Gi
61-66	Ri-Gu
67-72	Ru-Gu

Just as the 72 méla-s were divided into two halves as Purva and Uttara méla-s we are able further divide Purva and Uttara méla-s into groups of six méla-s each according to the rsabha-gāndhāra combination figuring in them. Each group is referred to as a "CAKRA". Cakra means a circle or a cycle and this so named because after every six méla-s there is a cyclic pattern in the

prastāra-s. Thus there are 6 cakra-s each in Purva and Uttara méla-s. This makes a total of 12 cakra-s into which the 72 méla-s are distributed. Each cakra is given a name, the name itself expressing the number of the cakra as illustrated below.

Cakra No.	Cakra name	Méla no.s	Rsabha-Gāndhāra
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PURVA-MELA-s

1	INDU	1-6	Ra-Ga
2	NETRA	7-12	Ra-Gi
3	AGNI	13-18	Ra-Gu
4	VEDA	19-24	Ri-Gi
5	BANA	25-30	Ri-Gu
6	RTU	31-36	Ru-Gu

UTTARA-MELA-s

7	RSI	37-42	Ra-Ga
8	VASU	43-48	Ra-Gi
9	BRAHMA	49-54	Ra-Gu
10	DISI	55-60	Ri-Gi
11	RUDRA	61-66	Ri-Gu
12	ADITYA	67-72	Ru-Gu

The explanations for the names of the cakra-s expressing the corresponding number are outlined below. This mode of mnemonic where names of elements or other objects are used to represent numbers is called Bhūta-Sankhyā.

1.INDU : Indu means moon and since earth has only one moon the name is suggestive of the number one.

2.NETRA: Netra means eye and is suggestive of number two since all human beings have two eyes.

3.AGNI: Agni means fire and in yāga-s or rites three sacred fires are well-known. These are - Ahavaniya, Dakṣina and Gārhapatya.

4.VEDA: Veda stands for number 4 because there are four Veda-s, namely, Rk, Yajur, Sāma and Atharva.

5.BANA: Banu means arrow and it stands for number 5 since Manmatha (Cupid) had five kinds of flowers as his arrows. These arrows were - Sammōhana, Unmādāna, Stambhāna, Sosana and Tāpāna. And the five flowers are -lotus, mango, ashoka, jasmine and blue water-lily.

6.RTU: Rtu means season and there are six seasons - Vasanta, Grīṣma, Varsā, Sarada, Hēmantā and Sisira.

7.RSI: Rsi means a sage and there are well-known seven rsi-s- Bháradvája, Visvámitra, Jamadagni, Vasistha, Kasyapa, Atri.

8.VASU: Vasu-s were a class of gods and they were eight - Apa, Dhruva, Sóma, Dhava or Dhara, Anila, Anala, Pratyusa and Prabhása.

9.BRAHMA: Nine Brahma-s or Prajapati-s are mentioned - Angirasa, Atri, Kasyapa, Pulastya, Pulaha, Brgu, Maríci, Vasistha and Daksa

10.DISI: Disi means direction and there are ten - north, south, east, west, north-east, south-east, north west, south west, ákása (above) and pátála (below).

11.RUDRA: 11 manifestations of Siva - Ajaikapad, Ahir-budhnya, Hara, Nirrtá, Isvara, Bhuvana, Angáraka, Ardhakétu, Mrtyu, Sarpa, Kapálin.

12.ADITYA: It represents number twelve since 12 forms of Aditya or Sun are mentioned - Mitra, Ravi, Súrya, Bhánu, Bhaga, Púsa, Hiranyagarbha, Maríci, Aditya, Savitr, Arka and Bháskara.

iii) Within each cakra we notice that while the varieties of rsabha, gándhára and madhyama remain unchanged the dhaivata and nisáda varieties change. The order in which they change within each cakra is the same in all cakra-s. The order, for instance in the first cakra is as shown below.

Cakra	Méla	Svara-s
1	1	sa ra ga ma pa dha na
	2do..... dha ni
	3do..... dha nu
	4do..... dhi ni
	5do..... dhi nu
	6do..... dhu nu

Since the order in which the dhaivata-nisáda combinations change recurs in every cakra, the six méla-s in each cakra are given méla mnemonics, pá, srí, gó, bhú, má and sá.

Pá	represents number	1	(dha-na)
Srí	do	2	(dha-ni)
Gó	do	3	(dha-nu)
Bhú	do	4	(dhi-ni)

Má	do	5	(dhi-nu)
Sá	do	6	(dhu-nu)

Thus we have mnemonics for denoting the cakra as well as a méla in a cakra. For instance, méla number 29 occurs as the 5th méla in the 5th cakra. Hence it could be referred to as Bána-má - Bána standing for 5th cakra and ma for the 5th méla in the cakra. A few more examples are given below.

Méla no.	Mnemonic reference
1	Indu-pá
8	Nétra-srí
15	Agni-gó
58	Disi-bhú
65	Rudra-má
72	Aditya-sá

There is also an explanation for these méla-mnemonics, pá, srí etc. representing the respective numbers. For this we need to understand the "Katapayádi sūtra", a formula of samskrta tradition in which each consonant, ka, kha etc. is associated with one of the numbers 1, 2, 3, 4, 5, 6, 7, 8, 9 & 0. See the Katapayádi table in Appendix no.3. From that it would be clear that the mnemonics pá, srí, gó, bhú, má and sá represent the numbers 1, 2, 3, 4, 5 & 6 respectively.

iv) In the list of 72-méla-s and the names of the Janakarágas you would notice that, though we had mentioned Sankarábharanam as a janakarága in the beginning, the name does not figure as such, but against number 29 we find the name Dhírasankarábharanam. Dhírasankarábharanam is same as Sankarábharanam. The prefix 'Dhíra' has been placed as a device by which from the two of letters of the prefix we would be able to compute the serial number of the janakarága. We shall see how this is done. For this too we have to make use of the Katapayádi sankhya which is given in Appendix no.3.

Dhíra consists of two letters, Dhi & Ra. In the katapayádi table you would find that Dha would correspond to number 9 and Ra to 2. The numbers together would be 92. But since this formula belongs to the Samskrta tradition we have to understand how numbers are read in Samskrta.

In Samskrta when two digit numbers are there, then the number in units position is uttered first and then that in the tenths position. For instance, the no. 22 is denoted as "dvá-vimsati". 'Dvá' is two and 'vimsati' is twenty. Thus 22 is read as 'two and twenty' in samskrta.

Similarly when three digit numbers are there then the number in the units position is indicated first, then the one in tenths and then only the one in hundredths. This is the practice in many other languages like Hindi and German too. In languages like Tamiz, English and Telugu the practice is to say to number in tenths position first and then that of the units position. No. 22 would be said in Tamiz as - "irubatti-irandu"; 'irubadu' denoting 20 and 'irandu' denoting 2. In English the number would be mentioned as "Twenty-two". Thus in both these languages the digit in tenths position is mentioned first and only then the one in units position.

Let us come back to the Samskrta numbers of the janakarāga-s. In the names of the janakarāga-s when we get a two-digit number from the first two letters then the first digit stands for the units positions and the second digit for the tenths position. So in the no. '92' that we get from the two letters of the prefix 'dhī-ra' the first digit 9 is that of the units position and the second digit 2 is that of the tenths position. So the number resulting from 'dhī-ra' is actually 29.

In simpler terms the two digits that we obtain from the katapayādi prefixes have to be reversed to get at the actual number. See Appendix no. 3 to know how the serial numbers of each Janakarāga is obtained from the respective initial two letters.

In the table in Appendix no.3 you would notice that in the case of initial letters where the second letter is a conjunct consonant (two consonants joined together), there is no uniformity regarding which component of the conjunct consonant in the second letter we must choose. For instance, take the two mélakartā-s Ratnāngi (02) and Cakravaka (16). The initial two letters in them are - 'ra-tna' and 'ca-kra'. In the first case the second letter is 'tna' and in the second case it is 'kra'.

In the case of Ratnāngi, the first letter 'ra', as per katapayādi table yields no.2. Now 'tna' is a conjunct consonant with 'ta' as the first component and 'na' as the second component. 'ta' would yield no.2 and 'na' no.0. However '0', the number corresponding to the second component is chosen. Thus the two digits are 2 & 0 and the serial number is 02 or 2.

In the case of Cakravaka, the first letter is 'ca' which yields number 6. The second letter 'kra' is a conjunct consonant comprising 'ka' and 'ra'. 'ka' yields no.1 and 'ra' yields no.2. In this case, unlike as in the case of Ratnāngi, the number corresponding to the first component of the conjunct consonant, namely 1, is chosen and we get the two digits 6 & 1. The serial number thus is 16.

In the first case, out of the two components of the conjunct consonants the second one was chosen. And in the second case, the first component was chosen. Thus there is no uniformity. So see Appendix no.3 to know how the serial numbers are derived from the two initial letters in the case of each Janakarāga.

Computing of Prastāra From The Serial Number of The Méla

Since the 72 méla prastāra has been formulated in particular scheme it is easy to find out the prastāra of a méla if the serial number is given. Let us take an example. Suppose the serial no. of a méla is 52. The steps for finding out the prastāra are as follows.

1. Firstly the two svara-s that have necessarily to be present are

sa - - - pa - -

2. Since 52 is more than 36 hence this méla belongs to the class of Uttara-méla-s. Hence the variety of madhyama that occurs in it is 'mi'.

The three svara-s found out till now are

sa - - mi pa - -

The other four svara-s rsabha, gāndhāra, dhaivata and nisāda remain to be found out.

3. Next we have to find out to which cakra 52 belongs so that we may know the variety of rsabha and gāndhāra. 52 belongs to cakra no. 9 which consists of méla no.s 49 to 54. Since cakra no. 9 is the third cakra in the Uttara méla-s the rsabha-gāndhāra combination is ra-gu.

The svara-s known till now are -

sa ra gu mi pa - -

4. Now to know the variety of dhaivata and nisāda that occur, we must know the position that 52nd méla occupies in the cakra no. 9. Since cakra no. 9 consists of méla no.49 to 54, 52 is the fourth méla in that cakra. Hence the dhaivata-nisāda combination would be dhi-ni.

Thus the svara-s in this méla no. 52 are -

sa ra gu mi pa dhi ni

Computing Serial No. Of Méla, Given The Prastara

Just as it is possible to compute the prastára given the serial no., it is also possible to do the reverse, namely, finding out the méla no. if the prastára is given. For example, take the prastára - sa ri gu ma pa dha ni. The steps for finding out the serial no. are outlined below.

1. First we must decide whether the serial no. pertains to a Púrva or an Uttara méla. Since the madhyama variety occurring in the prastára is 'ma' hence the serial number should be below 37.

2. From the rsabha-gándhára combination, which is ri-gu in this case, we know that the serial no. must belong to a méla in the 5th cakra. In other words the serial no. should be in the range 25 to 30.

3. From the dha-ni combination present in the prastára we know that the rága must be the second méla in that cakra. Hence the serial no. is 26.

Vivadí and NoN-Vivadí Mela-s

Out of the 72-Méla-s there are some in which vivadí svára-s figure and certain others in which vivadí svára-s do not figure. These are respectively referred to as 'Vivadí' and 'Non-Vivadí' méla-s.

In Lesson no. 2 we have seen what vivadí svára-s are. They are -

- | | |
|--------------------|------------------------|
| i) Suddha-gándhára | (ii) Satsruti-rsabha |
| iii) Suddha-nisáda | (iv) Satsruti-dhaivata |

The méla-s in which the above svára-s, one or more, occur are listed below.

Suddha-gándhára	— All méla-s of Cakra no.s 1 & 7 : 12 méla-s
Satsruti-rsabha	— All méla-s of Cakra no.s 6 & 12 : 12 méla-s
Suddha-nisáda	— The first méla in the remaining eight cakras (2,3,4,5,8,9,10 & 11) : 8 méla-s
Satsruti-dhaivata	— The last (6th.) méla in the remaining 8 cakras (2,3,4,5,8,9,10 & 11) : 8 méla-s.

Thus we have in all (12+12+8+8) 40 mélakartá-s in which we have vivadí svára-s figuring and they are referred to as 'vivadí méla-s'. As mentioned earlier in some of these méla-s sometimes more than one vivadí svára may figure. For instance, in méla no.1 both suddha-gándhára as well as suddha-nisáda occur.

Janakarága-Janyarága classification : Advantages and Limitations.

We have till now seen how the 72 Janakarága or Mélakartá scheme has been formulated. We shall now briefly see how the various rága-s are classified under the Janakarága-s.

1. As mentioned in the beginning of this lesson, this system of classification first examines the svára-s that are present in a rága and then assigns the rága under that Janakarága that also takes the same set of svára-s. We had seen how Arabhi, Kurañji, Bilahari, Janarañjani, Katanakutúhalam and Garudadhvani take the same set of svára-s as Dhírasankarábharanam, namely, sa, ri, gu, ma, pa, dhi and nu, and hence are classified as janya-s of Dhírasankarábharanam.

In the same way Kambhoji, Kedarágaula, Náatakuriñji, Yadukulakámbhóji, Suratti and Kapinárayani are some of the rága-s that are classified under Haikámbhóji, 28th. Janakarága. Students may refer to books that contain Catalogue of rága-s to see for themselves the janyarága-s under the 72 Janakarága-s. (e.g., Palai-Yazi of B.M.Sundaram, Rága Pravaham of Dhandapani and Pattammal)

2. We confront some problems when Varja rága-s, rága-s containing less than 7 svára-s have to be classified. For instance, the rága Móhana contains only 5 svára-s, sa-ri-gu-pa-dhi, omitting madhyama and nisáda. If we go through the 72 prastára-s then we come across 4 Janakarága-s in which these svára-s are present. These are -

28	Harikámbhóji	sa-ri-gu-ma-pa-dhi-ni
29	Dhírasankarábharanam	sa-ri-gu-ma-pa-dhi-nu
64	Vácaspati	sa-ri-gu-mi-pa-dhi-ni
65	Mécakalyani	sa-ri-gu-mi-pa-dhi-nu

We see that in all these four janakarága-s the rsabha-gándhára-dhaivatavarieties are same as those present in Móhana. The differences among the four are only with respect to madhyama and nisáda varieties which two svára-s are anyway missing in Móhana. So as far as Móhana is concerned it could be classified

under any one of the four Janakarága-s. But according to convention the Móhana is classified under first of the possible Janakarága-s, i.e., that one whose serial no. is the earliest, which in this case is Harikámbhóji (28).

Sometimes scholars dispute this convention arguing that the nature of individual svara movements should be considered before assigning a rága under a particular Janakarága. This is quite an unnecessary exercise since all that this system of classification attempts is to merely let the musician know what variety of svara-s are present in a janyarága, a fact which is evident whether Móhana is classified under 28, 29, 64 or 65. Janakrága-Janyarága system is based purely on the svarasthana-s and need not be extended to comprehend other melodic characteristics like svara movement. It really does not make any difference whether Móhana is classified under 28, 29, 64 or 65 as long as these are the méla-s containing the svara-s present in Móhana. In our musical system each rága has a melodically individual identity and is not conceived as having a shade or chaya of another rága. And rága classification is purely a theoretical exercise with no influence on the laksya.

3. Just as we confront problems with rága-s having less than 7 svara-s we also face problems with rága-s having more than 7 svara-s. Such rága-s are called Bhásánga rága-s. For instance, in Kámbhóji apart from Kaisika-nisáda(ni), Kákali(nu) also occurs. So there is a possibility of classifying this rága under Dhírasankarábharanam (29) also. But it is assigned under 28 because Kaisika('ni') is more inherent (svakiya) to this rága and not Kákali('nu'). The latter occurs very rarely and the basic svarupa of the rága can be expressed even without the touch of Kákali coming in.

But in cases of rága-s like Bhairavi and Mukhari it is difficult to decide which variety of dhaivata is more indigeneous and which is alien to the rága. Both Suddha and Catuhsruti dhaivata-s have equal prominence in these rága-s as the present practice goes. As per the svara-s occurring in them, sa-ri-gi-ma-pa-dha-dhi-ni, they could be classified under méla no. 20 or 22. They are usually placed under 20 because of historical considerations.

(B) CLASSIFICATION OF JANYA RÁGA-S

Introduction

We have just seen that there are 72 Janakarága-s and the remaining are Janya rága-s. Janyarága-s are those that do not fulfill one or more conditions prescribed for a Janakarága.

(a) A Janakarága must have all the seven svara-s, in áróhana as well as avaróhana. Any rága that does not fulfill that condition either in áróhana or in avaróhana or in both would be a Janyarága being devoid of one or more svara-s and such rága-s would be called Varja-rága-s. Varja means 'devoid of' and in this case of "devoid of" svara or svara-s.

(b) In a Janakarága the seven svara-s occurring in the áróhana and avaróhana must occur in order or krama. Those rága-s in which the svara-s occur in a disorder or in vakra manner or in vyutkrama in áróhana or in avaróhana or in both, are called Vakra rága-s. Vakra means crooked or twisted.

(c) In a Janakarága only one variety each of the seven svara-s must occur, both in áróhana and avaróhana and even generally in the rága itself. Rága-s in which another variety of one or of more than one svara occurs then it is called a Bhásánga Rága. The extra svara that comes in is called an "anya" (outsider, alien or foreigner) svara. For instance, in Kambhoji though normally Kaisika-nisáda occurs in a particular phrase Kákali-nisáda also occurs. Kákali would be the anya svara and Kaisika would be the "svakiya" svara. Any janyarága which does not contain an anya svara is called an "Upánga" rága.

d) In a Janakarága the áróhana must extend from madhystháyi-sadja upto tarastháyi-sadja, similarly the avaróhana. Rága-s that do not extend upto tarastháyi-sadja and stop short of it are Janyarága-s. These are referred to by the svara-s upto which their ascending movements go.

Rága-s that have movements ascending upto nisáda are termed "Nisádántya" rága-s. 'Antya' means 'the last' or 'ending in', thus nisádántya-rága would mean a rága with the (upward) melodic movement ending in nisáda. Similarly there are rága-s which are Dhaivatántya and Pañcamántya.

Thus from out of the conditions prescribed for Janakarága we get four classes of Janyarága-s. We shall take them up one by one.

Varja Raga-s

As mentioned in the introduction Varja rága-s are those that have one or more svara-s omitted in either áróhana or avaróhana or in both. A rága with one svara omitted (in áróhana or avaróhana) is called Śāḍava, that with two svara-s omitted is Auḍuva and that with three svara-s omitted Svarantara. These can be of the following kinds.

i)	Sádava (áróhana)	-	Sampúrna (avaróhana)
ii)	Aduva	-	Sampúrna
iii)	Sampúrna	-	Sádava
iv)	Sampúrna	-	Aduva
v)	Sádava	-	Sádava
vi)	Sádava	-	Aduva
vii)	Aduva	-	Sádava
viii)	Aduva	-	Aduva

Theoretically varieties with svarantara can also be listed but the rága-s incorporating svarantara either in áróhana or in avaróhana are very few and hence can be listed individually. Examples for the above classes of varja rága-s are being given below.

i) Sádava-Sampúrna Rága - Kámbhóji

Aa-sa ri gu ma pa dhi SA

Ava-SA ni dhi pa ma gu ri sa

ii) Aduva - Sampuurna - Kedáragaula

sa ri ma pa ni SA - SA ni dhi pa ma gu ri sa

iii) Sampúrna-Sádava - Bhairavam

sa ra gu ma pa dhi nu SA SA dha pa ma gu ra sa

iv) Sampúrna-Aduva - Garudadhvani

sa ri gu ma pa dhi nu SA SA dhi pa gu ri sa

v) Sádava - Sádava - Malayamárutam

sa ra gu pa dhi ni SA - SA ni dhi pa gu ri sa

vi) Sádava - Aduva - NátaKurinji

sa ri gu ma dhi ni SA - SA ni dhi ma gu sa

vii) Aduva - Sádava - Jaganmóhini

sa gu ma pa nu SA - SA nu pa ma gu ra sa

viii) Aduva - Aduva - Móhana

sa ri gu pa dhi SA - SA dhi pa gu ri sa

Vakra Raga-s

Vakra-rága-s have already been explained in the introduction. To repeat, those rága-s in whose áróhana and avaróhana or in both, the svara-s do not occur in a krama or in order. For instance, see the aroha of rága Anandabhairavi given below.

Aa - sa gi ri gi ma pa dhi pa SA

Ava- SA ni dhi pa ma gi ri sa.

In the aroha after 'gi' there is a descent to 'ri' and then again ascent to gi. Similar type of zig-zag movement is seen in the uttaranga also, namely, 'pa dhi pa SA'.

Vakra-rága-s are broadly of three kinds. They will be explained with examples.

I. In the vakra rága-s of this kind the svara at which the vakratva commences is positioned between two similar svara-s. e.g., in the example of Anandabhairavi 'ri' is flanked on either side by 'gi'. Again in the uttaranga 'dhi' is positioned between two 'pa'-s. A few more examples are given below.

Sahána - sa ri gu ma pa ma dhi ni SA
SA ni dhi pa ma gu , ma ri , gu ri sa

In the áróhana 'pa' is located between two 'ma'-s. In avaróhana 'gu' is between two 'ma'-s and again between two 'ri'-s.

Janarañjani - sa ri gu ma pa dhi pa nu SA
SA dhi pa ma ri sa

Devamanohari- sa ri ma pa dhi ni SA
SA ni dhi ni pa ma ri sa

In the above examples, Anandabhairavi and Janarañjani have áróhana which is vakra. In Devamanohari the avaróhana is vakra and in Sahana both áróhana and avaróhana are vakra.

In all these rága-s the vakra svara-s, namely, 'gi' and 'dhi' in Anandabhairavi, 'dha' in Janarañjani, 'dha' in Devamanohari are relatively weak svara-s.

II In the vakrarága-s of this type the vakratva is of a different kind. See the examples below.

Gaula - sa ra ma pa nu SA
SA nu pa ma ra gu ma ra sa.

Púrnacandriká - sa ri gu ma pa dhi pa SA
SA nu pa ma ri gu ma ri sa

In both the rága-s the characteristic phrases "ra gu ma ra sa" and "ri gu ma ri sa" have been incorporated into the respective avaróhana-s themselves. In both the rága-s we come across descending movements even without these phrases. But since these phrases are characteristic of the rága-s they have been incorporated in the avaróhana and render the rága vakra.

Thus in this kind of vakrarāga-s there is no single vakra svara, but a phrase itself, bringing about vakratva.

III In this kind of vakra rāga-s we do not come across a svara being sandwiched between two instances of another svara as seen in the Type-I of vakrarāga-s. Nor do we have a characteristic phrase being incorporated as met with in Type-II. Instead there is vakratva but not repetition of any svara as seen in the examples given below.

Nalinakānti - sa gu ri ma pa nu SA
SA nu pa ma gu ri sa

Katanakutūhala - sa ri ma dhi nu gu pa SA
SA nu dhi pa ma gu ri sa

In the ārōhana of both the above rāga-s there is no repetition of a prior svara.

Bhāṣāṅga Rāga-s

Bhāṣāṅga rāga as explained in the introduction is primarily one in which a svara not present in its janakarāga is present in the ārōhana or in the avarōhana or both. For example, rāga Śāranga which is a janya of Mécakalyāni(65) has the following ārōhana and avarōhana.

Śāranga - sa ri gu ma pa dhi nu SA
SA nu dhi pa mi ri gu ma ri sa

We find that 'ma' variety of madhyama which is not present in 65th méla is present in the avarōhana of Śāranga. 'ma' is the anya-svara and 'mi' is the svakīya-svara.

There are also many rāga-s in which the anyasvara does not figure in the ārōhana-avarōhana but only in the course of the melodic phrases, for example, Kākalī-nisāda in Kāmbhōji(janya of 28), Kalsika-nisāda in Bilahari(janya of 29).

In some rāga-s more than one anya-svara occur. For instance, in Anandabhairavi rāga, janya of 22 méla, antara-gāndhāra, suddha-dhaivata and kākalī-nisāda occur as anyasvara-s.

In the bhāṣāṅga rāga-s it is seen that the anyasvara is weak as compared to the svakīya-svara and occurs rarely. Further the svakīya-svara itself is a weak one as compared to the other svara-s in the rāga. For instance, in Kāmbhōji and Khamās kākalī-nisāda occurs as an anyasvara but figures rarely and is weak. But even

the kalsika-nisāda, which is the svakīya-svara is a weak svara in these rāga-s. As compared to the svakīya, the anya is still weaker.

Nisadantya, Dhaivatantya And Panca Mantya Raga-s

These are rāga-s in which the melodic movement does not go upto tarasthāyi-sadja and stops short of it by one or more svara-s. We shall see some examples.

I Nisādāntya rāga-s : In these rāga-s the movement is only upto madhyathayi-nisāda. e.g.,

Punnāgavāralī (janya of 8), Cittarañjanī (22), Nādanāmakriya (15), Ceñjurutti (28) and Saindhavi (22).

II Dhaivatāntya rāga-s : In these rāga-s the movement is only upto dhaivata. Kuriñji (29) seems to be the only example in this class.

III Pañcamāntya rāga-s. Navarōj (29) seems to be the only example in this class.

In this rāga-s since the melodic movement is restricted to madhyasthāyi and below, to enable the voice to project the music brightly, the sruti or the ādhāra-sadja is raised to a higher level. The sruti is kept at the pitch at which suddha-madhyama is normally sung. This is called Madhyamā-sruti and these rāga-s are also popularly known as Madhyama-sruti rāga-s.

[For more details on Varja, Vakra and other classes of Janyarāga-s students may refer to textbooks like South Indian Book II (chapter 1), Book III (ch.s 2 & 3) by P. Sambamurti.]

Historical Note :

1. In the classification of Janaka-janyarāga and further classification of janya rāga-s you would have noticed that the principal factor which acts as the basis is Arōhana-avarōhana. It is only on the basis of the ārōhana-avarōhana that a rāga is defined as a janaka, varja or vakra. Arōhana-avarōhana is one of the lakṣana-s of a rāga came to be incorporated as one only in the last 250 years.

Before 250 years, terms like Janakarāga and Méla-kartā were not in existence and only the term Méla was used. The classification was known as Méla-Janyarāga classification. And a méla was not defined with respect to ārōhana and avarōhana and was merely arrangement of seven svara-s. There were no janakarāga-

s and all rága-s were classified as janya-s under one méla or the other.

2. Varja rága-s normally denoted rága-s that were devoid of one or more svara-s in total and not with respect to áróhana and avaróhana separately. Rága-s which had seven svara-s were called Sampúrna. Kámbhóji was a Sampúrna since it is complete with all the seven svara-s. Even Navarasakannada with the áróhana "sa gu ma pa SA" and avaróhana "Sa ni dhi ma gu ri sa" would be a Sampúrna rága in general though as per present definition it would be Svarántara-Sádava.

A rága like Andóliká which has the áróhana "sa ri ma pa ni SA" and avaróhana "SA ni dhi ma ri sa" would be a Sádava rága and not Auduva-Aduva as referred to today.

Hence in the earlier days there were broadly three kinds of varja rága-s—Sampúrna, Sádava and Auduva. Within each there could be further divisions according to the number of svara-s in the áróhana and avaróhana.

3. With reference to the term vakra it should be noted that even rága-s with krama áróhana and avaróhana contain a lot of vakra svara-movements or vakra sañcára-s. Even mélakartá rága-s are characterised only by typical vakra prayoga-s. Similarly a vakra rága defined so today would have svara movements which are of krama type. Hence in the present classification of vakra rága-s the 'vakra' nature indicates the form of the áróhana and avaróhana than that of the rága itself.

Appendix no. 2

Names of the 72 melakartā-s

1	कनकाङ्गी.	37	सालग
2	रत्नाङ्गी	38	जलार्णव
3	गानमूर्ति	39	झालवराती
4	वनस्पति	40	नवनीतम्
5	मानवती	41	पावनी
6	तानरूपी	42	रघुप्रिय
7	सेनावती	43	गवाम्बोधि
8	हनुमत्तोडि	44	भवप्रिय
9	धेनुक	45	शुभपन्तुवराती
10	नाटकप्रिय	46	षड्विधमार्गणी
11	कोकिलप्रिय	47	सुवर्णाङ्गी
12	रूपवती	48	दिव्यमणि
13	गायकप्रिय	49	धवलाम्बरि
14	वकुलाभरणम्	50	नामनारायणी
15	मायामालवगौल	51	कामवर्धनि
16	चक्रवाक	52	रामप्रिय
17	सूर्यकान्त	53	गमनश्रम
18	हाटकाम्बरि	54	विश्वम्भरी
19	झङ्कारध्वनि	55	श्यामलाङ्गी
20	नठभैरवि	56	षण्मुखप्रिय
21	कीरवाणी	57	सिम्हेन्द्रमध्यमा
22	खरहरप्रिय	58	हेमवती
23	गौरिमनोहरी	59	धर्मवती
24	वरुणप्रिया	60	नीतिमती

Appendix no. 3

kaṭapayādi saṅkhyā chart

कादि- नव	टादि- नव	पादि- षष्ठ	यादि- अष्ट	
क	ट	प	य	1
ख	ठ	फ	र	2
ग	ड	ब	ल	3
घ	ढ	भ	व	4
ङ	ण	म	श	5
च	त		ष	6
छ	थ		स	7
ज	द		ह	8
झ	ध			9
ञ	न			0

Application of kaṭapayādi formula
to the mela-mnemonics

पा = 1	श्री = 2	गो = 3
भू = 4	मा = 5	षा = 6

25 माररञ्जनी	61 कान्तामणि
26 चारुकेशी	62 रिषभप्रिय
27 सरसाङ्गी	63 लताङ्गी
28 हरिकाम्भोजी	64 वाचस्पति
29 धीरशङ्कराभरणम्	65 मेचकल्याणी
30 नागानन्दिनी	66 चित्राम्बरी
31 यागप्रिया	67 सुचरित्र
32 रागवर्धनी	68 ज्योतिस्वरूपिणी
33 गाङ्गेयभूषणी	69 धातुवर्धनि
34 वागधीश्वरि	70 नासिकाभूषणी
35 शूलिनी	71 कोसल
36 चलनाट	72 रसिकप्रिय

Application of kaṭapayādi formula
to the melakartā-names

01	कनकाङ्गी	क(1) न(0)
02	रत्नाङ्गी	र(2) त् ना(0)
03	गानमूर्ति	गा(3) न(0)
04	वनस्पति	व(4) न(0)
05	मानवती	मा(5) न(0)
06	तानरूपी	ता(6) न(0)
07	सेनावती	से(7) ना(0)
08	हनुमत्तोडि	ह(8) नु(0)
09	धेनुक	धे(9) नु(0)
10	नाटकप्रिय	ना(0) ट(1)
11	कोकिलप्रिय	को(1) कि(1)
12	रूपवती	रू(2) प(1)
13	गायकप्रिय	गा(3) य(1)
14	वकुलाभरणम्	व(4) कु(1)
15	मायामालवगौल	मा(5) या(1)
16	चक्रवाक	च(6) क्(1) र
17	सूर्यकान्त	सू(7) र् य(1)
18	हाटकाम्बरि	हा(8) ट(1)
19	झङ्कारध्वनि	झ(9) ङ् का(1)
20	नठभैरवि	न(0) ठ(2)
21	कीरवाणी	की(1) र(2)
22	खरहरप्रिय	ख(2) र(2)
23	गौरिमनोहरी	गौ(3) रि(2)
24	वरुणप्रिया	व(4) रु(2)
25	मानवजनी	मा(5) र(2)

26	चारुकेशी	चा(6) रु(2)
27	सरसाङ्गी	स(7) र(2)
28	हरिकाम्भोजी	ह(8) रि(2)
29	धीरशङ्कराभरणम्	धी(9) र(2)
30	नागानन्दिनी	ना(0) गा(3)
31	यागप्रिया	या(1) ग(3)
32	रागवर्धनी	रा(2) ग(3)
33	गाङ्गोयभूषणी	गा(3) ङ् गे(3)
34	वागधीश्वरि	वा(4) ग(3)
35	शूलिनी	शू(5) लि(3)
36	चलनाट	च(6) ल(3)
37	सालग	सा(7) ल(3)
38	जलार्णव	ज(8) ला(3)
39	झालवराती	झा(9) ल(3)
40	नवनीतम्	न(0) व(4)
41	पावनी	पा(1) व(4)
42	रघुप्रिय	र(2) घु(4)
43	गवाम्बोधि	ग(3) व(4)
44	भवप्रिय	भ(4) व(4)
45	शुभपन्तुवराती	शु(5) भ(4)
46	षड्विधमार्गणी	ष(6) ङ् वि(4)
47	सुवर्णाङ्गी	सु(7) व(4)
48	दिव्यमणि	दि(8) व्(4) य
49	धवलाम्बरि	ध(9) व(4)
50	नामनारायणी	ना(0) म(5)
51	कामवर्धनि	का(1) म(5)
52	रामप्रिय	रा(2) म(5)
53	गमनश्रम	ग(3) म(5)

54	विश्वम्भरी	वि(4) श्(5) व
55	श्यामलाङ्गी	श्(5) या म(5)
56	षण्मुखप्रिय	ष(6) ण्(5) मु
57	सिम्हेन्द्रमध्यमा	सि(7) म्(5) ह
58	हेमवती	हे(8) म्(5)
59	धर्मवती	ध(9) र् म(5)
60	नीतिमती	नी(0) ति(6)
61	कान्तामणि	का(1) न् ता(6)
62	रिषभप्रिय	रि(2) ष(6)
63	लताङ्गी	ल(3) ता(6)
64	वाचस्पति	वा(4) च(6)
65	मेचकल्याणी	मे(5) च(6)
66	चित्राम्बरी	चि(6) त्(6) र
67	सुचरित्र	सु(7) च(6)
68	ज्योतिस्वरूपिणी	ज्(8) यो ति(6)
69	धातुवर्धनि	धा(9) तु(6)
70	नासिकाभूषणी	ना(0) सि(7)
71	कोसल	को(1) स(7)
72	रसिकप्रिय	र(2) सि(7)

LESSON - 5

RAGA-S OF PRACTICAL-I

This lesson is intended to acquaint you with the preliminary theoretical details of the rāga-s that you would be introduced to in the practical paper, namely, Practical-I. At the present state of your study it would be not necessary to go into all aspects of the laksana of a rāga. The various laksana-s of a rāga will be taken up in Theory-II. At present it will be suffice to have the knowledge of the variety of svāra-s that occur in the rāga and the Mēla to which it is assigned.

The rāga-s that have been included in Practical-I are -

- | | |
|--------------------|-------------|
| 1) Māyāmālavagaula | 2) Malahari |
| 3) Mōhana | 4) Kalyāni |
| 5) Arabhi | 6) Bilahari |

1. Māyāmālavagaula

- a) Janakarāga no. 15
b) Svāra-s occurring in this rāga -
sadja,
Suddha-rsabha
antara-gāndhāra
suddha-madhyama
pañcama
suddha-dhaivata
kākalī-nisāda

2. Malahari

- a) Janya of Mēla no.15
b) Svāra-s occurring in this rāga -
sadja
suddha-rsabha

antara-gāndhāra
suddha-madhyama
pañcama
suddha-dhaivata

3. Mohana

- a) Janya of Mēla no. 28
b) Svāra-s occurring in this rāga -
sadjā
catuhsruti-rsabha
antara-gāndhāra
pañcama
catuhsruti-dhaivata

4. Kalyānī

- a) Janakarāga no. 65 with the name Mécakalyānī
b) Svāra-s occurring in this rāga -
sadjā
catuhsruti-rsabha
antara-gāndhāra
prati-madhyama
pañcama
catuhsruti-dhaivata
kākalī-nisāda

5. Arabhi

- a) Janya of Mēla no. 29
b) Svāra-s occurring in this rāga -
sadjā
catuhsruti-rsabha
antara-gāndhāra
suddha-madhyama
pañcama
catuhsruti-dhaivata
kākalī-nisāda

6. Bilahari

- a) Janya of Mēla no. 29
b) Svāra-s occurring in this rāga -
sadjā
catuhsruti-rsabha
antara-gāndhāra
suddha-madhyama
pañcama
catuhsruti-dhaivata
kākalī-nisāda
&
kaisika-nisāda as anyasvara

LESSON - 6

MUSICAL FORMS

In this lesson we shall try to understand the musical forms in which you have learnt compositions in Practical-I. The musical forms that we would be taking up are —

- 1) Samanya Gita 2) Jatisvara
3) Svarajati 4) Varna

Although compositions in Kṛti form would have been studied by you in Practical-I, theoretical knowledge about that will be given in Theory-II in the Second year.

Introduction

What is a musical form? We say that we have learnt a gitam 'sri ganānatha' in Malahari ragam. Is it a musical form? No. It is only a song or a musical composition, it is not a musical form.

We learn more songs like, 'padumanabha', 'varavina', 'kamalajadala', 're re sri rama'. These are different musical compositions since they differ with respect to their dhatu or raga or tala or matu. But still we say that they are all 'gitams'. why? That is because in spite of differences in melody, raga, tala etc. they all share the same kind of shape and structure.

What do we mean by shape and structure? All these compositions are more or less similar in terms of divisions into sections, arrangement of words with respect to tala etc. It is these characteristics like sectional organisation, melodic arrangement, dhatu-matu-tala relationship which are common to all these songs which constitute the musical form. Thus 'sri ganānatha' 'varavina' etc. are different compositions under the same musical form called "Gitam". We may also say sri ganānatha and 'varavina' are compositions of the same type. Thus another word for musical form is 'Compositional Type'.

Similarly we have learnt the songs 'Ninnu koriyunnanu' in Mohana raga and 'Vanajaksi' in Kalyani raga. Both are different

compositions yet we perceive a similarity in their structure. In both we have four tala avarta-s of singing meaningful text; this is followed by a passage of svara-s; next a brief theme of one avarta duration followed by a series of svara passages with a return to the theme after every passage; these are all features we observe in both the songs and many other songs that we may learn in the same form.

These characteristics that are common to these compositions constitute the "Form". and this form is called "Varnam" or in particular "Tana-varnam".

It is not to be assumed that all the compositions in a form will be identical with respect to all structural details. There would be very slight deviations which would not affect the overall form. In fact "Form" itself is the sum total of the characteristics that are abstracted from the compositions that are set in that form. Thus like Raga, Musical form too is an abstract notion.

The different musical characteristics that would go into determining the 'Form' would be —

1. Sections or anga-s - Different sections and the order in which they occur and repetitions, if any.

2. Dhatu - melodic structure; kind of raga-s; gamaka-s used.

3. Tala - Duration of sections in terms of avarta-s of tala; graha; marga (number of aksara-s of song in one matra of tala); kalapramana.

4. Matu - The kind of text that occurs - meaningful and meaningless; type of meaningless - svara, jati, others; theme of text - srngara, bhakti etc.

We shall now take up the individual musical forms and study their laksana-s.

1. Samanya Gita

Gita is a musical form belonging to the sphere of Kalpita sangita. Further gita is primarily a composition of the abhyasagana group. Abhyasagana comprises the various grades of svara ranging from the simplest sarali-varisai to the citta-tana, gita, svarajati and tana-varna. The composition of the abhyasagana group serve a definite purpose. The aid to the development of the different faculties of sruti, svara and laya jnana in a music student

after he or she has had sufficient training in varying grades of svara exercises.

These svara exercises are to be practised or rendered in two ways, both as solfeggio and in the form of vowel extensions. By practising these exercises in the form of solfa syllables the voice gets the capacity of giving expression to the svarasthana-s and their subtleties, in crystal purity even in quick succession. The practise of the svara exercises in the form of vowel extension develops the capacity of the voice to produce "akara-ikara" passages or vowel extensions with proper intonations. These vowel extensions are to be found in profusion in varying degrees in all musical compositions ranging from the simplest gita to the most laborious krti-s to be learnt hereafter.

When a student comes to learn gita, he is expected to have attained a normal degree of the faculties of sruti, svara and laya jnana. His or her voice is in a position to produce the svarasthana-s somewhat clearly and purely and further his or her voice is in a position to give the expressions contained in the proper intonation, chastity and purity. Gita is simplest of melodic structures. It is the first composition, where in the music student is introduced to a new element named, sahitya aksara. Hitherto the music student has known either the svara-s or the same thing being rendered in the form of vowel extensions. For him the matu was not known to be in the form of sahitya aksara-s or spoken words.

Gita-s fall under two main heads, Lakshya and Lakshana. Former is also known as Samanya or Sancari or Sadharana gita. The Lakshana-gita almost is a similar composition having all the characteristics intact except for the one major difference consisting in the fact that the sahitya of a Lakshana-gita gives in bold relief the details of the laksana or characteristics of the raga in which the gita is composed. This lesson will restrict itself to the study of Samanya Gita only.

The term gita meant music and melodic forms in general. Later the term gita came to signify a type of composition in particular. Gita is the first composition which introduces a new element 'matu' in the form of sahitya akshara-s to a student. Dhatu, Matu and Tala are therefore the barest minimum requirements for a gita. Gita is the first regular composition of music to be learnt by a student, a regular musical composition in the sense that every gita has got a definite raga and tala specified by the composer himself. Even in the first gita a student is made familiar with an altogether different type of raga other than a sampurna raga.

A gita offers a miniature presentation of the raga in which it is composed, a limited portrayal of the raga. The gita-s in a concise form have all the important characteristics of raga. Only a limited range of the raga is given in a gita. Common place and ordinary sancara-s alone figure in gita. No intricate and terse sancara-s are to be found.

The gita is generally a composition without any damarcation in to different sections. The first gita beginning with the words "Sri Gananatha sindhuravarna" offers an interesting study. "Lambodara lakumikara amba suta amaravinuta" is repeated at the end of every section and sounds something like a pallavi and "Sri Gananatha", "Siddha carana", "Sakala Vidya" resemble three different carana-s, but all of which being sung to the same dhatu or musical set.

The gita "Kunda gaura" has got three kandika-s, "Keraya niranu" two and "Padumanabha" two kandika-s. But the different sections have got a common dhatu. It is not unusual in a gita to conclude it with the repeated rendering of the portion of the dhatu, already sung either wholly or with slight alterations in sahitya.

"Mandara darare" in Kambhoji, Adi tala, offers an instance of the gita which is concluded with a repetition of the opening phrase and in this stage the sahitya remains same. The gita "Analekara" in Suddha saveri and "kamalajadala" in Kalyani, both in Triputa tala, offer instances of gita-s wherein they are concluded with a repeated rendering of a portion of a dhatu already sung. In the case of "analekara" there is a slight alteration in sahitya before the repetitive portion comes in.

The normal construction of gita is in Aticiratama marga. Aticiratama marga is a case of musical construction where in the time progression of the song each tala count (matra) takes only one sub unit (one svara or aksara) and this relates entirely to the fundamental speed or tempo in which the song is composed.

Generally, in a gita, the dhatu is composed of a profusion of hrasva svara-s. Dirgha svara-s occur here and there. Usually in gita, for every svara letter of the dhatu there is a corresponding sahitya aksara in the matu.

It also happens that in some places we come across what is known as vowel extensions. In the very opening of the first gita, the words "Sri Gananatha", in Malahari, we find a case of such vowel extension.

m p d s s r
Sri . ga na na tha

In the dhatu there are six svara-s of one unit each whereas there are only five letters in the matu. So the sahitya aksara "Sri" is sung to the two svara-s ma and pa in the dhatu. Rather the letter, "i" i.e., vowel contained in the akshara 'sri' is dirgha, that is of two syllabic units and here it is extended from 'ma' to 'pa' also. In gita-s vowel extensions are rather short. "Mandara darare" in Kambhoji raga, adi-tala furnishes a splendid instance of a gita containing vowel extensions to the range of two full avarta-s.

The sahitya or the text of a gita is somewhat brief and simple. It is not an elaborate texture. The sahitya-s are as such in praise of some deity or other, a simple outlay of bhakti or somewhat of an invocation or description of some aspects of the deity. There are also gita-s composed by some vaggeyakara-s, the sahitya-s of which are in praise of a particular luminary or some musical preceptor.

In the sahitya of some gita-s we find certain curious and interesting letters or aksara-s, and these aksara-s are referred to as Matka pada-s. These are to be found in gita-s like "Re re Sri Ramacandra" in Arabhi, in Triputa-tala, "Minaksi jayakamaksi" in Sriraga, Dhruva tala. They are also known as gita-alankara pada-s.

Gita-s are found in Samskrita, Telugu and Kannada. The latest innovation has been Tamiz gita-s. The Annamalai University has brought out a volume of gita-s and varna-s in Tamiz composed by the Professors and lecturers of the Music Department.

We come across a curious language called, 'Bhandira bhasa' a slight varied form of Samskrita. Certain famous sloka-s have also been taken to form the text of some gita-s. e.g., "Sri Ramacandra" in Bhairavi.

Composers of Gita and their contribution to the Form.

Subbarama Diksitar in his book 'Sangita-sampradaya-pradarsini' gives about 170 laksya/laksana gita-s. These are attributed to Venkatamakhi. In his other book 'Prathama-abhyasa-pustakamu' he gives about 19 gita-s. In the gita-s given in these

two books we come across two or three khanda-s (sections). If there are two then they are called Dhruva and Javada and if there are three then they are Dhruva, Antari and Javada.

In another work Sangita-sarvartha-sara-sangrahamu, in Telugu, edited by Tiruvallikeni Vina Ramanuja and published in 1859, there are more than 20 gitam-s. These are compositions of one Vina Vijayavaradaya. [See the book "Shobhillu Saptasvara" by Savitri Rajan and Michael Nixon, 1982 for the songs in Tamiz and Roman scripts.] In these gitam-s we come across separation of a second section termed 'Kandika'. This division is similar to the 'javada'. Sometimes an other section is also separately marked out as 'Mudra' containing the mudra of the Vaggeyakara.

However among the gita-s which have been popularly taught during initial training in music those of Purandara Dasa and Paidala Gurumurti Sastri are important. But again for many of the popular gitam-s we do not know the composers. e.g.,

1. Varavina	Mohana	Rupaka
2. Analekara	Suddhasaveri	Tripura
3. Kamalajadala	Kalyani	Tripura
4. Minaksi	Sriraga	Dhruva

Gita-s of Purandara Dasa :

In his Prathama-abhyasa-pustakamu Subbarama Diksitar gives four gita-s of Purandara Dasa as 'Pillari gita-s' meaning thereby that they are intended for children. These are -

1. Sri gananatha	Malahari	Rupaka
2. Kunda gaura	-do-	-do-
3. Keraya niranu	-do-	Tripura
4. Padumanabha	-do-	-do-

These structure of these gitams-s have been discussed above. Apart from these Pillari gita-s there is one other gitam of Purandara Dasa that is popularly taught. This is "Sarasvati nanna" in Begada raga and Tripura tala. All these are simple songs and it is this tradition that has been continued by Paidala Gurumurti Sastri.

Gita-s of Paidala Gurumurti Sastri

Following are the gita-s of Paidala Gurumurti Sastri that are available.

Laksana gita-s

1 Kamsasura	Sahana	Mathya
2 Jaya karunasindho	Dhanyasi	Dhruva
3 Arabhi ragalakshanam	Arabhi	Jhampa
		(K.capu)

Samanya gita-s

1 Pahi Sri Ramacandra	Anandabhairavi	Dhruva
2 Ganavidya dhurandhara	Nata	Dhruva
3 Bhuvanatraya	Kambhoji	Dhruva
4 Sri Ramacandrapuravasa	Gaula	Rupaka
5 Palaya nagesvara	Bilahari	Mathya
6 Janakiramana	Nilambari	Tripura

The song 'Ganavidya dhurandhara' in Nata is in Dhruva tala. The total duration of the song is 30 avarta-s. But even if any of the other seven tala-s is also reckoned the gita will conclude with the conclusion of that tala. This will be clear from the following table.

Tala	Avarta value in matra-s	No. avarta-s	Total duration in matra-s
Dhruva	14	30	420
Mathya	10	42	420
Rupaka	6	70	420
Jhampa	10	42	420
Tripura	7	60	420
Ata	14	30	420
Eka	4	105	420

In composing this gita Gurumurti Sastri was perhaps inspired by the Sapta-tesvara prabandham of Vina Krsnayya, the son of Pacimiriya Adappayya. This gita is in praise of Gurumurti's guru Sonti Venkatasubbayya and is in Samskṛta. The notation of this gita may be seen in Practical Course in Karnataka Music (Pt.3).

All the gita-s in pure Samskṛta and except for 'ganavidya dhurandhara' all the others incorporate matrka or gitalamkara pada-s.

Apart from Paidala Gurumurti Sastri we hear only of Vina Vijayavaradaya as composer of gita-s. His gita-s have been referred to above.

Syama Sastri is also known to have composed gitam-s. The notations of these gitam-s can be seen in the book "Syama Sastri's compositions" by Vidya Shankar. There are five and are respectively in the raga-s Paraj (two), Madhyamavati, Saveri and Bhairavi. There is one in Tamiz, in Paraj raga, and the rest are in Samskṛta.

The next development that we hear in the area of Gita compositions is that of the Tamiz gita-s by the Music Professors of the Music Department of Annamalai University. There are about 80 gita-s printed in the books of the Tamil Isai Padal Series.

B. JATISVARA

In the stage of music learning Jatisvaram is taught after the gitam-s. A Jatisvara consists of sections -pallavi, anupallavi and carana-s, the carana-s being set in different dhatu-s or melodic settings. It has no meaningful text and the matu consists of svara syllables, sa, ri etc.

The jatisvara is said to be moulded on the background of jati patterns and hence the name 'Jati-svara'. In the book "Ponnayya Mani Malai" edited by K. P. Kittappa and K. P. Sivanandam the first Jatisvaram in Todi raga has been notated along with the jati-s corresponding to the svara-s.

Jatisvara is primarily a composition belonging to the realm of dance music. This composition is also known as svara pallavi. In the above mentioned book jatisvara-s in Todi, Sankarabharanam, Athana, Bhairavi, Kalyani, Saveri, Cakravaka, Hemavati and Vasanta raga-s are given. Some of the tala-s figuring in these jatisvara-s are - Tisra-eka, Misra-Capu, Tisra-triputa.

There are also Ragamalika-Jatisvara-s. For example., Svati Tirunal's "sa ni sa ri sa" is a good composition of this type.

In Jatisvara-s normally for one matra of tala four svara aksara-s are sung, that is, it is set in Citratara marga. Some portions of section which are predominantly dirgha svara-s are sung in two speeds.

In the Mysore tradition a Jatisvara denotes what is understood as Svarajati in Tamiz-nadu and Svarajati denotes the Jatisvara of Tamil-nadu.

Structure of Jatisvara

Pallavi

Anupallavi

Pallavi

carana-1

Pallavi

carana-2

Pallavi

carana-3

Pallavi

(and may be more carana-s)

Composers of Jatisvaram and their Contribution to the Form :

The main contribution to this form came from Tanjavur Nalvar. As mentioned above, 15 Jatisvara compositions have been given in notation in the book "Ponnayya Mani Malai". The composer of the popular jatisvaram "sa ri ga pa" in Bilahari raga is not known. Further this song was set to meaningful texts by later composers and there are at least three versions available. These are "Ra ra venugopa bala" (Telugu), "Mangalam sri gangadisa" (Samskṛta) and "Jrianalola vanorsila" (Tamiz).

While the jatisvaram-s of Tanjai Nalvar were intended for dance, jatisvaram as a technical composition for developing the fingering and plucking technique for vina playing was being developed in Andhra Pradesh and Karnataka. Gururajacarya of Vijayanagaram composed Jatisvaram (though called Svarajati in those regions) in Mohana raga. It is very useful for developing the mitu technique. Vina Sesanna of Mysore has also composed jatisvara-s.

Jatisvaram-s for Bharatanatya are being composed by present day teachers and there are many new ones in vogue.

C. SVARAJATI

Svarajati-s are compositions of a peculiar type which are learnt after the gita. It occupies a middle position in between a gita and a varna in the grade of compositions belonging to abhyasagana and it is rightly also.

These svarajati-s are neither so simple structures like gita-s nor as elaborate and complicated structures like the varna-s. They

form the stepping stone to learn the most important composition of the abhyasagana group, namely, the varna in point of musical structure, rhythmic structure and the speed of execution (tempo). Medium tempo or Madhyamakala is the proper tempo for svarajati. But the svarajati-s of Syama Sastri which are really the masterly compositions of the great composer, have been set entirely on a different footing. They are not compositions in medium tempo but are in elaborately drawn out slow tempo.

Citratama marga is perhaps the characteristic marga of a svarajati. Citratama is a case of musical construction where during the progress of the tala, each tala count (matra) comprises two hrasva or short aksaras in the normal basic or fundamental tempo of the composition concerned.

A svarajati consists of pallavi, anupallavi and carana-s, the carana-s being set in different dhatu-s. Sometimes anupallavi is dispensed with. Syama Sastri's svarajati-s are of such type. We also find that, each successive svara-sahitya passage of Svarajati commences with the svara-s occurring in the arohana of the raga. This is seen to be observed in the svarajati-s of Syama Sastri in Bhairavi and Yadukulakambhoji raga and many of the other svarajati-s too.

The theme of the sahitya of the svarajati may be either devotional or heroic or amorous. It may be an invocation to some deity or may relate to the glorious and valorous deeds of some hero.

Svarajati-s of Syama Sastri are brilliant compositions and are now established as concert pieces.

Structure

- Pallavi
- (Anupallavi)
- (Pallavi)
- Carana -1 (Svara-sahityam)
- Pallavi
- Carana -2 (Svara-sahityam)
- Pallavi
- Carana -3 (Svara-sahityam)
- Pallavi
- Carana -4 (Svara-sahityam)
- Pallavi (more carana-s)

Composers of Svarajati-s and their contribution to the Form :

There are actually two types of Svarajati. One resembles the Varna, especially the Pada-varna. The other is like a Jatisvaram with meaningful text attached to the Pallavi, Anupallavi and to the different carana svara passages. These two types may be referred to respectively as Type-I and Type-II.

Svarajati-s belonging to Type-I are not included in this syllabus of B A Degree. So except for certain basic information on that, the focus is mainly on Type-II.

Type-I

This form of svarajati seems to have been associated primarily with dance. As mentioned earlier it is similar to a varna. The structure of this form has been described by Subbarama Diksitar in his Sangita-sampradaya-pradarsini thus.

There are three sections—Pallavi, Anupallavi and Carana. At the end of anupallavi there is a Muktaivisvara passage which is in two parts; the first part containing jati or pada syllables and the second part svara-s. The muktaivisvara passage concludes with a 'ta-din-gi-na-tom' before returning to the pallavi. This muktaivisvara portion does not have any meaningful text.

[It is perhaps because of the presence of 'svara' and 'jati' in the muktaivisvara that the form came to be called 'Svarajati']

The carana has four kandika-s or lines. After the first kandika four passages of svara-sahitya are sung. After each passage of svara-sahitya there is a return to the first kandika of the carana. In the svara-sahitya passage after the svara part is sung and comes back to the carana kandika then it is the svara version of the kandika that is sung. After the sahitya part of svara-sahitya passage is sung and there is a return to carana then the sahitya version of the kandika is sung. The different svara-sahitya passages are composed in such a way that each passage commences with svara-s taken in the order of aroha.

After all the passages of svara-sahitya have been sung and the first kandika sung again, the other three kandika-s of carana are sung. At the end of the fourth kandika the muktaivisvara passage is sung again and there is a return to the pallavi.

Structure

Pallavi

Anupallavi

Muktayisvaram (Svara, jati, ta-di-gi-na-tom)

Pallavi

Carana (4 kandika-s)

Kandika-1

Svara-sahityam Passage-1

Kandika-1

Svara-sahityam Passage-2

Kandika-1

Svara-sahityam Passage-3

Kandika-1

Svara-sahityam Passage-4

Kandika-1 (and so on)

Kandika-2

Kandika-3

Kandika-4

Muktayisvaram (Svara, jati, ta-di-gi-na-tom)

Pallavi

There are about 8 svarajati-s of this type given in notation in 'Ponnayya Mani Malai' but none conforms exactly to the description given above. The carana-s have only one kandika and we do not see a final return to pallavi. 'Emandayanara' in Huseni raga and Rupaka tala with dhatu composed by Pacimiriyam Adappayya and matu by Merattur Venkatarama Sastri is a popular composition used in dance. In this song if the svara-sahitya passages in the carana are observed, the commencing or graha svara of each successive passage starts in the order in which they occur in the arohana of the raga.

Earliest known composer of svarajati-s in this form seems to have been Melattur Virabhadrayya. He seems to have lived in the first half of 18th Century. He composed "Emayaladira" in Huseni raga and "Modi seya meragadani" in Mohana raga. Pacimiriyam Adappayya/Venkatarama Sastri's svarajati 'Emandayanara' seems to have been modelled on that of Virabhadrayya in the same raga.

Later Tanjai Nalvar and in particular Ponnayya composed a number of svarajati-s in this form. A few of these are —

1. Sarojaksi	Yadukulakambhoji	Rupaka
2. Sadaya ika	Cakravakam	Adi
3. Emandayanara	Huseni	Rupaka
4. Kana avalanen	Kambhoji	Rupaka

After these Subbarama Diksitar's 'Mamoha lagiri mirude' in, Khamas raga and Rupaka tala with the matu supplied by Kadigai Namacivaya Pulavar is available in this form. However, in this composition the muktayisvaram consists of meaningful text and is devoid of jati-s.

This svarajati form seems to have gradually gone into disuse and the Type-II seems to have evolved from this.

Type-II

This type-II svarajati is structured almost similar to the Carana-half of type-I. That is, if the first half consisting of Pallavi, anupallavi and muktayisvara is removed then the Type-I svarajati would appear like the type-II. Or in other words the Svarajati of type-II is similar in structure to the Uttaranga of a Varna. The reason for the disappearance of the earlier type may have been due to its similarity to the Varna form.

The compositions in this form of Svarajati seem to have been composed for the first time by Syama Sastri. He seems to have been the pioneer in abstracting this form from the earlier and larger Svarajati form (type-I) used in dance.

There are three svarajati-s by Syama Sastri, one each in the raga, Bhairavi, Yadukulakambhoji and Todi. After these we come across one by Ponnayya of Tanjai Nalvar in the raga Dhanyasi. It has Pallavi and seven carana svara-sahitya-s. The first carana starts on sa, second on ga, next one on ma followed by pa, ni, tara sa. They conform to the rule of the successive graha svara-s having to be in aroha krama. The last carana however comes back to madhya-sa.

Only one svarajati, "Rave me maguva" in Anandabhairavi raga by Sobhanadri is available. Similarly "Sambasivayanave" in Khamas too is the only one of Cinnikrsna Dasa that is available. However another matu for this same Khamas raga svarajati seems to have been composed and the opening words are "Narayana namaste" (perhaps by an author belonging to Vaisnava sect).

Valajapettai Venkataramana Bhagavatar has composed four

svarajati-s. They are -

1. Rama na moralincara	Harikambhoji	Rupaka
2. Rama ravikula	Kedaragaula	Rupaka
3. Rama manavi vinumu	Kambhoji	Rupaka
4. Sami nenaruna	Bhairavi	Adi

Hisson Valajapettai Krsnasvami Bhagavatar, Mysore Sadasiva Rao, Tiruvorriyur Tyagayyar have composed svarajati-s.

In the present century, Svarajati-s with matu in Tamiz have been composed by the Professors of the Music Department of Music, Annamalai University. There is one svarajati "Pannagasayanane" in Kambhoji by T.V. Lakshminarasimhan available in notation in the University publication. Even in the second half of this century Svarajati-s continued to be composed and we have one each by Yogam Narasimham and Spencer Venugopal.

It must also be mentioned that there are certain krti-s which actually reflect the form of Svarajati. For instance, among the Ghanaraga-pancaratna of Tyagaraja, the first one in Nata raga, "Jagadanandakaraka" with the Pallavi-Anupallavi-Pallavi-Carana svara-sahityams structure is like a Svarajati. A few other krti-s may be mentioned here.

1. Broceva-reva-re	Sriranjani	Tyagaraja
2. Enduku nirdaya	Harikambhoji	Tyagaraja
3. Maye tvam yahi	Tarangini	Muttusvami Diksitar

D. VARNA

Varna-s are of two kinds. (a) Tāna Varna (b) Pada Varna.

A. Tana Varna

It is the last type of musical form belonging to the technical group of compositions of abhyasagana. It has got its unique place in the field of musical compositions. It plays a dominant role in moulding the musical character of a person. In other words the tana varna furnishes the best possible aid and also the ultimate aid to the full development of the various musical faculties like sruti, svara, raga and laya-jnanam on the part of a true pupil of music.

The nature of the tana varna is such that it improves the musical potency of pupil in music in diverse ways. The tana varna has got ample svara passages, normally a few words or aksara-s

in the sahitya interspersed with profuse vowel extensions. So tana varna helps to attain perfection in singing or playing the svara-s clearly in different degrees of speed. The vowel extensions in the midst of sahitya, aksara-s is of immense help to a student in developing the capacity of his voice to give expressions to sahitya aksara-s clearly.

The voice culture is developed through the practice of tana varna. It is the first type of composition in the sabhagana. It helps in learning of simple krti-s by the students. The reason for the consideration of tana varna as the first of sabhagana group of compositions are many. As a composition of the abhyasagana group it gives a musician capacity to render any classical place in all perfection, stylishness, embellishment and grace. Since the advent of modern kacceri paddhati the practice of starting a concert with rendering of tana varna either in simple madhyama kala or the same in two degrees of speed.

Tana is one of the branches of manodharma sangita (Ragam, tanam and pallavi). It is nothing but a pleasant construction of svara-prastara tana-s. The next term varna is explained as a mode of rendering the svara-s as it is based on the four fold process of sthayi, arohi, avarohi and sancari.

Tana means singing madhyamakala which is one of the important branches of manodharma sangita. The same means rendering the raga alapana itself in somewhat a varied form employing a set of words 'Ta nam, tam, nom' etc.. This mode of rendering raga alapana set in madhyamakala is abstract and means simply a kala or tempo which is neither too fast nor too slow. The relative concept is to be had in the relative difference between the basic tempo and the other progressive tempos. To be more simple it may be stated that in the relative scheme of the three degrees of speed namely prathama, dvitiya, and tritiya kala-s, the dvitiya-kala is madhyamakala in relation to prathama kala. And the tritiya-kala is madhyamakala in relation to dvitiya-kala. Just as the tana has also come to be known as madhyamakala by virtue of the madhyamakala being its characteristics tempo, in the same way the tana varna gets its name by virtue of the composition being rendered in madhyamakala or medium tempo.

The tana varna apart from it being a pre-eminent composition of the abhyasagana group, constitutes the most important composition in the sabhagana group also. It is the first and the foremost composition in the sabhagana group. The advent of the modern "kacceri paddhati" brought all importance to this composition. It

has been customary to start the concert with the rendering of a tana varna in either simple madhyamakala or in two degrees of speed.

From the time of Paccimiriya Adappayya onwards tanavarna came to be composed in profusion. In 19th century, especially in the later half witnessed an array of composers of tana varna. It is only a matter of following or adopting a definitely different policy that the two composers Tyagaraja and Muttusvami Diksitar (though a varnam in Todi raga "Rupamu juci" is attributed to Muttusvami Diksitar by some and to his father Ramasvami Diksitar by others) never composed tana varna-s though Syarna sastri is believed to have composed one or two pre-eminent compositions of this type. The direction of approach was towards the perfection of the krti with all its added technical beauties in the case of Tyagaraja and Diksitar.

We may ask why tana varna should be sung at the commencement of a concert? The tana varna as already noticed, has got a briskness about its construction since it is said and should normally be sung in medium tempo or in madhyamakala. The first and foremost purpose of a musician sitting for a concert is to create the requisite musical atmosphere. That is, he must get into form and reach every quarter of the audience. The audience too will get ready and be alert to receive anything coming from the performer. The creation of musical atmosphere is purely a psychological phenomenon, both the audience and the performer contribute to this factor. Whatever it is, there is a general supposition and also a practical experience of the fact that the singing of a tana varna goes a long way towards the contribution of creating this musical atmosphere probably for this purpose to be served. It is seen as a common feature that tana varna-s are composed in raga-s with mostly tivra svara-s and raga-s of definitely a scholarly and majestic nature and raga-s as admitting of a medium tempo. The raga chosen for the composition of tana varna-s naturally allow themselves for fairly elaborated treatment. Further they shine predominantly well, while singing them in medium tempo or madhyamakala. Hence such raga-s yield themselves to "tana".

By singing tana varna at the beginning of a concert a musician gets into form. The purvanga part of the varna consists more of "sahitya" and the uttaranga part of the varna consists more of solfa passages. By taking the tana varna in two degrees of speed or in a simple madhyamakala the musician knows for himself the exact condition of his voice that day. He realises the easeness, or otherwise, with which his voice is able to produce all the vowel

extensions in all clarity and precision in a quick succession. If a musician feels uneasy to render vowel extensions, he safely avoids laying emphasis on the raga alapana part in his concert and adjusts his programme accordingly.

If on the other hand he finds somewhat a physical uneasiness on his part to give quick succession of svara combinations clearly and sparkingly, then also the musician can avoid too much of kalpana svara singing and engage more time in raga alapana singing and compositions. Thus by singing a tana varna at the beginning of a concert the musician judges for himself the two fold capacity of the voice — (1) the flexibility of his voice to produce vowel extensions in quick succession (2) the ease with which his voice is able to produce quick succession of svara-s and thus the singing of the tana varna puts a good confidence in the performer and helps him to frame his concert programmes accordingly.

The characteristic features of tana varna.

Dhatu: A tana varna is an elaborate melody replete with raga-bhava. A varna contains not only the raga ranjaka combinations but also the vishesa sancara-s that a raga admits of. The paucity of the words and consequent profusion of vowel extensions in the sahitya as also their even distribution, form the characteristic feature of a tana varna. Tana varna is a composition where in dhatu predominates. Though there is a balance maintained between purvanga and uttaranga only so far as their length is concerned. Such a balance is not to be found in the matter of the sahitya and the solfa part in the sphere of absolute music. The standard text for a tana varna lies more on its musical setting, construction and weaving of the svara patterns in the tana styles. After all the sahitya is much limited in its scope.

The ettugada svara passages in a varna served as models for the development of kalpana svara-s. The sahitya of varna belongs to either devotion or shrngara or it may be in praise of a patron.

The constituent angas of a varna:

The varna consists of two major sections or divisions known as Purvanga-s and Uttaranga-s. The purvanga comprises of pallavi, anupallavi and muktayisvara. The uttaranga consists of ettugada pallavi which is also known as upa-pallavi or cittapallavi. This ettugada pallavi is followed by a set of four or five or sometimes even six passages of svara-s known as ettugada svara-s. There is a fair balance between the length of these two major sections.

The approximate duration or length of the different constituent anga-s of varna:

The pallavi of a tana varna in all cases is of the length of two avarta-s irrespective of the tala in which it is composed. Some caukka varna-s are on a different footing from both the tana varna and the pada varna. Such caukka varna-s may have a longer pallavi. The pada varna-s normally have a pallavi of a length of four avarta-s especially if they are set in shorter avarta-s or time measures. It is usual for a tana varna to have an anupallavi of the duration of two avarta-s. But in some cases, the anupallavi extends to four avarta-s also. e.g., Inta calamu - in Begada raga by Vina Kuppayyar.

In some Ata tala varna-s also we find anupallavi-s to the length of four avarta-s. Normally or generally the varna-s of Subbarama Diksitar or Balusvami Diksitar also furnish instances. The famous Bilahari raga, Ata tala varna by Sonti Venkatasubbayya has an anupallavi with the length of four avarta-s.

The length of the muktayisvara-s is two avarta-s or even four in the case of adi-tala varna-s, only two in the case of ata-tala varna-s. But more than four, say, eight or even sixteen avarta-s occur in the case of varna-s in short time measures like rupaka-tala. So the approximate length of the purvanga of a tana-varna runs over a total number of six to ten or twelve avarta-s.

The uttaranga part of a varna has in the beginning ettugada pallavi also known as Upa-pallavi.

The ettugada pallavi is a simple weaving of sahitya of about the length of one avarta (normally) and rarely two. A varna has got only one ettugada pallavi. It may be noted in this connection that in the pada-varna-s the ettugada sahitya may exceed two avarta-s or even the length of four avarta-s. Not only that, in some pada varna-s of Subbarama Diksitar, there are more than one ettugada pallavi. There are four ettugada pallavi-s in the padavarna of Subbarama Diksitar in Khamas raga in Rupaka-tala (set in Dvikala Cauka) beginning with the words, "Entarinne telipudura".

The ettugada pallavi is so called because it is analogous to the pallavi by virtue of its being repeated at the conclusion of each and every ettugada svara. The ettugada pallavi is followed by the sets of ettugada svara passages. There are noticeable features in every one of them and a well graded sequence of intricate patterns

is to be seen in the series of ettugada svara-s.

The first svara passage is characterised by a profusion of dirgha svara-s and is usually of the length of one avarta and sometimes even two. e.g. Sarasija mukhiro - Arabhi - Adi

The second passage of svara-s is a mixture of dirgha and hrasva svara-s. This is also usually of the length of one avarta and sometimes two. e.g.,

Sami daya	- Kadaragaula.
Sarasijamukhiro	- Arabhi
Inta calamu	- Begada

The first and the second ettugada svara-s are apparently metrical in character:

The third ettugada svara passage is a typical one. It consists exclusively of hrasva svara-s. There is no time interval allowed in between the component phrases constituting the svara passage. This third passage is called "sarva laghu" svara. This svara passage is of the length of one, two or four avarta-s. It is very rare, that we have one avarta.

e.g.	Abhogi	-	Evaribodhana
	Hamsadhvani	-	Pagavari

And in two avarta-s e.g. sarva laghu svara.

Samidaya	-	Kedaragaula
Inta calamu	-	Begada
Jalajaksa	-	Hamsadhvani

In the tana varna-s in raga-s, like Kalyani, Sankarabharanam, adi tala, there are no sarva laghu svara-s.

In ata tala varna-s sarva laghu svara passage of ideal type are not to be found. In certain varna-s we have got a very near approach to the sarva laghu svara pattern with the occurrence of a few dirgha svara-s, scattered here and there. e.g., the third ettugada svara passage in the tana varna "vanajaksi" in Kalyani.

The svara passages though not strictly speaking of the sarva laghu type present brilliantly models inculcating a sarva laghu atmosphere.

It is practically the case with a few well known adi tala varna-s not to have ideal ettugada svara passages in them. The subse-

quent ettugada svara-s fourth and fifth or even sometimes the sixth present no specific patterns excepting for the gradual increase of complication and difficulty in the succeeding ones. But the last spassage, either the 4th or the 5th or even the 6th as the case may be present a slightly different and a decisive pattern in comparison with preceeding ones.

The last ettugada svara passage may extend normally to two avarta-s or even four avarta-s. Rarely it is of the length of three avarta-s. e.g Sarasijanabha Kambhoji - Ata Vadivelu/Svati Tirunal

It may be said here that sometimes even one of the middle ettugada svara passage is of the length of three avarta-s.

Sarasija mukhiro - Arabhi - Adi

Even if the order of the ettugada svara-s of a varna is changed and given it is quite possible to rearrange them in the order intended by the composer. Even in the case of ettugada svara-s of an equal number of avarta-s, it is possible to say which precedes which, taking into consideration the manner of development of the passages. Even in the case of a varna where no sarva laghu svara is found it is definitely possible to fix in its rank the svara passage, taking into consideration the closely approaching style of sarva laghu of any one of the passage given.

Of the three marga-s namely, Citratara, Citratama, Aticitratama, the first mentioned has been found to be the most suitable type of construction for a varna. This citratama marga in certain time measures like Adi, Khandajati-Tripata, Misra-Tripata, Misra-Jhampa and Khand-Ata tala-s has given an admirable elasticity and flexibility for weaving tana patterns in their characteristic medium tempo. Hence the colossal profusion of tana varna-s in the above time measures.

Further as has been explained previously raga-s of a certain definite and well defined nature alone have been suitable for the composition of tana varna-s.

(a) Raga-s shining predominantly well in the performance of tana or madhyamakala.

(b) Raga-s allowing an ample scope for a major treatment not only in alapana but also in compositions.

(c) Raga-s of a scholarly and majestic nature.

(d) Raga-s which possess more tivra svara-s generally.

The eduppu or graha or the starting point of tana varna in the tala avarta is invariably Sama graha in the aditala, while in ata tala (khandajati) varna-s it is usual to start on the third aksara of the tala. Even here the ettugada svara passages have only sama graha, still exceptions are there. The famous "Viriboni" varna in Bhairavi has got its ettugada svara passages commencing in atita graha, that is, even before the commencement of the tala avarta proper or in other words, after the lapse of 13½ aksara-s in the previous avarta of the tala.

The adi tala varna in Mohana raga by Karvetnagar Govindasvamayya, starts on the second aksara of the tala.

STRUCTURE

PURVANGA

Pallavi (2 avarta-s of Adi or Ata)

Anupallavi (2 or 4 avarta-s)

Muktayisvaram (svaram / and sahityam;
2 or 4 avarta-s)

Pallavi

UTTARANGA (Carana)

Ettugada or Upa Pallavi

Ettugada svara (and sahityam) -1

Ettugada Pallavi

Ettugada svara (and sahityam) -2

Ettugada Pallavi

Ettugada svara (and sahityam) -3

Ettugada Pallavi

Ettugada svara (and sahityam) -4

Ettugada Pallavi

(may be more svara passages)

PADA VARNA

As contrasted with tana-varna this has a predominantly slow movement. The presence of sahitya is there entirely, from the beginning to the end. It is rarely devotional in character. It is also called caukka varna. It must be noted here that some people bring about a slight and negligible difference between caukka varna and pada-varna. Pada varna-s are mainly heard in dance concerts. The entire composition has sahitya. The music is somewhat in a

slow tempo. This slow movement is intended to give full scope to

1) convey the bhava-s laid down in sahitya 2) interpret the solfa part by means of tala-jatis, adavu jati-s.

The first thing is conducive to the abhinaya part and the latter is conducive to the nritya part. Because of its affinity, both in point of tempo and theme of sahitya, this composition is called padavarna. Further it is based on the model of the composition known as varna.

At least in external form, in that the pada varna also has a pallavi, anupallavi, muktayi svara comprising the purvanga and ettugada pallavi followed by ettugada varna-s comprising the uttaranga. The principle of varna is common to both these forms-portraying the varna by means of various permutation and combination of svara groups or svara varna-s. In the case of a tana varna the evolution of svara group pattern is carried on in the medium tempo whereas in the pada varna the same thing is done in the slow tempo.

The term pada in music has connoted different entities in different periods of musical history. During Purandara Dasa's days the term pada was simply a composition of purely sacred or devotional character. An explicit and open treatment of bhakti formed the theme in such a composition. It is in this sense that the compositions of Purandara Dasa and other Karnataka composers are termed Dasara Padagalu. The same term pada came to have a different meaning in the 17th cent. The pada in 17th century was definitely a composition embodying the theme of its sahitya as Nayaka-Nayaki- bhava which is also a treatment of the bhakti but not in an open way but somewhat in an indirect or implied way by bringing the characters Nayaka, Nayaki and Sakhi. The 17th century Pada with the sahitya of above mentioned character was set in the caukka kala or vilamba kala which became its characteristic tempo. Ksetrajna composed such type of compositions in profusion and he is now reckoned as the master composer of padas. The pada composition got its impetus in the hands of Ksetrajna.

Now resembling a pada, the pada-varna also has its sahitya in the nayaka-nayaki bhava and treats of srngara rasa predominantly. But it is not uncommon to come across a number of pada varna-s, the sahitya of which deal with great patrons of arts, and Maharajas. Subbarama Diksitar has composed many such pada

varna-s. Probably the prabandha nayaka is made to partake the character of Nayaki.

Some padavarna-s have more than one ettugada pallavi. e.g., the pada varna beginning with the words "Entaninne telipudura" in Khamas, Rupaka tala has got four ettugada pallavi-s.

Composers of Varna-s and their Contribution to the Form : •

The form of Varna in the early days was slightly different and more elaborate similar to what was discussed under the form Svarajati (type-I). Subbarama Diksitar describes varna thus.

Caukavarna : It is like a Pada. After anupallavi comes muktayisvara which is of double the avarta duration (as compared to anupallavi) at the end of which is the Pallavi refrain. Carana has four khanda-s. At the conclusion of the first khanda there is a passage of svara in vilambakala (dirgha svara-s), followed by second, third and fourth passages in madhyamakala with each successive one double in avarta-duration than the previous one; at the end of each svara passage the first khanda of the carana should be sung; then the remaining khanda-s of the carana are sung followed by the muktayisvara part of the anupallavi and concluded. Some caukavarna-s have sahitya also for the svara passages. Some caukavarna-s are set in bhakti theme also.

Tanavarna : It is traditionally set only in madhyamakala. The sahitya corresponding to the svara-s of pallavi and anupallavi contain a lot of 'akara' and 'ikara' (lot of vowel extensions); Muktayisvara and svara passages in carana are constructed similar to what has been described under Caukavarna.

The Cauka-varna is same as Padavarna. We see from the above that it is not mandatory that there should be sahitya for svara passages in Caukavarna. For instance, in the Padavarna "Rupamu juci" in Todi raga composed by Muttusvami (Ramasvami?) Diksitar, neither the muktayisvara passage nor the svara passages in Caranam have the corresponding sahitya part.

Further the structure of carana with four khanda-s and the final return to Pallavi is seen in the varnam "Viriboni" in Bhairavi raga and Ata talā of Pacimiriyam Adappayya as notated in Sangita-

sampradaya-pradarsini. However in modern times a truncated version of the varnam alone is sung. That is, after the first khanda of carana (ciru navvu momuna) and the svara passages, the remaining khanda-s and muktayisvaram are not rendered and the varnam is concluded with the first khanda 'ciru navvu' and not with the Pallavi.

In fact, the portion that is left out is being referred to, by some scholars, as "Anubandha", i.e., Appendix. And many of the varna-s in the later period and even those being composed in the modern period are incomplete in this respect that they do not incorporate the other khanda-s of Carana. Actually the portion is not an appendix but a part and parcel of the total structure of varnam. But due the change in the form of the varnam, the Pallavi-anupallavi-muktayisvara part and the carana part have become almost two independent units and have been labelled 'Purvanga' and 'Uttaranga' a division which is not found mentioned in the traditional description of the varnam.

The Ghanaraga-pancaratna "Sadincene" of Tyagaraja in Arabhi raga, has a structure which very much reflects the traditional varna format. The line 'samayaniki' is like the first khanda of Carana with svara-sahithya passages following it. Then follow the remaining khanda-s 'sadbhaktula' etc. and the song concludes with a return to the Pallavi. The only missing aspect is the Muktayisvaram after the Anupallavi.

The modification of the Carana part of the Varnam seems to have been started by Pallavi Gopalayyar whose varnam "Vanajaksi" in Kalyani raga and Atatala reflects this practice.

A large number of composers seems to have handled the Varna form as the list below shows.

- | | |
|--|--------------------------------|
| 1. Govindasamayya | 2. Kuvanasamayya |
| 3. Melattur Virabhadrayya | 4. Pacimiriyam Adappayya |
| 5. Sonti Venkatasubbayya | 6. Melattur Venkatarama Sastri |
| 7. Pallavi Gopalayyar | 8. Ramasvami Diksitar |
| 9. Syama Sastri | 10. Vina Kuppayyar |
| 11. Manambucavadi Venkatasubbayya | |
| 12. Valajapettai Venkataramana Bhagavata | |
| 13. Kottavasai Venkataramayya | |
| 14. Palakkadu Paramesvara Bhagavata | |
| 15. Tanjai Nalvar | 16. Annasvami Sastri |

17. Tiruvarur Ayyasvami Nattuvanar
18. Patnam Subrahmanya Ayyar
19. Karur Devudu Ayyar (Gharbhapur)
20. Subbarama Diksitar
21. Tiruvorriyur Tyagayyar
22. Rudrapatnam Venkataramayyar
23. Kunrakkudi Krsnayyyar
24. Fiddle Ponnusvami
25. Karur Dakshinamurti Sastri.
26. Taccuru Singaracaryulu
27. Ramanathapuram Srinivasa Ayyangar

The above list contains the names of only those who lived before 20th century or lived mostly before 20th century. It is possible to consider the contribution of only a few here.

PACIMIRIYAM ADAPPAYYA

He has become famous as a composer of Varna because of his "Viriboni" composition in Bhairavi Raga and Atatala. This varna conforms to the lakshana of varna outlined by Subbarama Diksitar. There is one other varna by him published in the Journal of the Music Academy, Madras, 1961. It is "Madavati ni pai" in Pantuvrali raga and Ata tala. But the carana part as published is either incomplete or reflects the modified form of varnam. In both the varnams the mudra of the composer is "dakshina dvaraka sri rajagopala"

PALLAVI GOPALAYYAR

Three tana-varnams by him are known all in Ata-tala.

- | | | |
|----------------|----------|-----|
| 1. Vanajaksi | Kalyani | Ata |
| 2. Kanakangi | Todi | Ata |
| 3. Inja calamu | Kambhoji | Ata |

The varnam in Kalyani has been regarded as the most beautifully composed varnam and the best one among all the varnams and is prescribed as the most important varna for the abhyasagana syllabus of a music student, of both vocal as well as of instrument. It also reflects the varika movement in the melody that characterises Gopalayyar's style. He is also said to have pioneered the modification of varnam format from its original unified structure to a two-piece Purvanga-Uttaranga structure.

VINA KUPPAYYAR

He has composed more than 15 varna-s. Some of the well known among them are -

1. Sami Ninne	Sankarabharanam	Adi
2. Inta calamu	Begada	Adi
3. Inta cauka	Bilahari	Adi
4. Inta kopamu	Ragamalika	Adi
5. Vanajaksa	Ritigaula	Ata
6. Maguva	Narayanagaula	Ata

His varna-s are in the modified format and have been popular in music training as well as in concerts. He was even known as Narayanagaula Kuppaiyyar because of his proficiency in handling that raga which is amply evident in the varnam.

KOTTAVASAL VENKATARAMAYYAR

His varna-s are -

1. Sarasuda	Saveri	Adi
2. Jalajaksa	Hamsadhvani	Adi
3. Era na pai	Todi	Adi
4. Svami ninne	Nata	Adi
5. Palu maru	Devamanohari	Adi
6. Ninne kori	Gaula	Adi
7. Valaci	*Navaragamalika	Adi
8. Neraja	Sama	Adi

[The nine raga-s in navaragamalika are -

Kedaram, Sankarabharanam, Kalyani, Begada, Kambhoji, Yadukulakambhoji, Bilahari, Mohana and Sriraga.]

He is a composer whose varna-s alone are known and have been very popular. Ironically these varna-s have been sung without many of the artists and students knowing the name of the composer or with the authorship attributed to someone else. Kottavasai Venkataramayyar's mudra 'venkatesa' creates confusion since it happens to be the mudra adopted by two other varna composers, Manambuccavadi Venkatasubbayyar and Pattanam Subrahmanya Ayyar. Confusion of authorship easily arises and many a varna composition is erroneously fathered on Pattanam Subrahmanya Ayyar. Internal evidence afforded by the style of the compositions can easily identify the compositions of

Venkataramayyar and mark them off as distinct and separate from those of Pattanam Subrahmanya Ayyar.

In the navaragamalika varnam, Venkataramayyar has composed two avarta-s of rhythmic syllables (solkattu-s) and one avarta of Cittasvara, and a fourth avarta of solkattu and cittasvara, all in the raga Kambhoji intended to be sung immediately after the Sriraga svara-s and leading on to the Pallavi in Kedara raga. This part of the composition is not in vogue. But it does suggest that the composer was aware of the original form of varnam and wished to project some glimpse of it.

In the Saveri varnam, Tirukkodikaval Krsnayyar has added a fifth series of cittasvara-s which add to the beauty and artistic excellence of the composition and is sung by some musicians.

PATTANAM SUBRAHMANYA AYYAR

More than 20 varna-s by him are known. Some of the famous ones are -

1. Evvari bodhana	Abhogi	Adi
2. Pagavari	Hamsadhvani	Adi
3. Maguva nannu	Sahana	Ata
4. Maracitlunde	Sahana	Ata

These have also been very popular in teaching as well as in Concert Performance.

RAMANATHAPURAM SRINIVASA AYYANGAR

He has composed about 10 varnam-s.

1. Ninnu kori	Mohana	Adi
2. Nera nammiti	Kanada	Ata
3. Vanajaksa	Varali	Cat. Ata

These three are very famous. The Mohana raga varnam 'ninnu kori' has almost become the first varnam a student is introduced to in his curriculum.

TIRUVORRIYUR TYAGAYYAR

1. Karunimpa	Sahana	Adi
2. Calamela	Darbar	Adi
3. Ento prema	Surati	Adi

4. Sami dayajuda	Kedaragaula	Adi
5. Inta modi	Saranga	Adi
6. Ninne kori	Kanada	Adi

Tiruvorriyur Tyagayyar gave an almost model structure to the Adi tala varna format by composing very crisp varna-s that were useful in introducing the students to the raga-s as well and became great assets for the teachers.

Tiruvorriyur Tyagayyar's varna-s seem to have inspired many to compose varna-s. After his period the number of varna-s composed and that too Adi-tala varna-s had been large. Many varna-s came to be composed in raga-s not attempted earlier, like Mandari, Katanakutuhalam, Ranjani, Valaji, Nalinakanti.

Some of the composers who have a large number of varna-s to their credit are — Tiger Varadacariar, Vina Sesanna, Vina Krsnamacarya, Muttayya Bhagavatar, Mysore Vasudevacharya, Papanasam Sivan, Kadalur Subrahmaniyam, Balamuralikrsna. Varna-s with tamiz text were composed in Annamali University and have been published in the book 'Tana varnakkadal' in three volumes by V.S.Gomatisankara Ayyar. In this period the form of varna became fixed. Melodically and rhythmically intricate and complex phrase formations have come to be introduced. A few exceptions like some varna-s of Vina Krsnamacariyar are also there which are in old format with large caranam and concluding with the Pallavi.

BRIEF BIOGRAPHICAL DETAILS OF COMPOSERS

1. PURANDARA DAASA

Subbarama Diksitar, in his Sangita-sampradaya-pradarsini gives the following information about this composer.

"He was a Karnataka Brahmana and belonged to Madhva sect. He was a great scholar of Kannada language. He was by profession a jeweller in Pune and was a millionaire. A miraculous incident in his life, it is said, induced in him a sense of detachment in life and he became a devotee of Lord Panduranga. He attained great proficiency in Sangita and Sahitya and composed a number of songs on his favourite deity.

The Sarali-varisai-s, Alamkara-s and the Pillari gita-s in vogue now have been established by him. Similar to the prabandha-s like Tiruvaimozi of Vaisnava Acarya-s, his songs are preserved and sung in the Madhva Matha-s. He has composed many Suladi-s. Many of his kirtana-s contain the theme of Vedanta. It is not possible to state how many songs he composed. He seems to have lived in a period earlier to that of Ahobala [author of the work Sangitaparijata].

T.V.Subba Rao in his article on Purandara Dasa and P Sambamurti in his book Great Composers Book-1 give these details regarding Purandara Dasa.

"Purandara Dasa's original name was Srinivasa Nayaka and was born to Varadappa Nayaka and Kamalamba in Purandaragadha, a village near Bellari District in present Karnataka State, [according to Subba Rao the village is near Pune] in the year 1484. His original name was Srinivasa and was called Sinappa. There is also a tradition that he was named Tirumalaraya and called as Timmappa. He married Sarasvati Bai at his 16th year.

Besides gita-s and kirtana-s he also composed Ugabhoga-s and Suladi-s. In his 40th year he was initiated as Dasa by Holy Vyasaraya. He had four sons, named Varadappa, Gururaya, Abhinava and Madhvapati and an only daughter named Rukmini Bai. He died on Tuesday, the 2nd January, 1564."

Purandara Dasa used his own name 'Purandara Vitthala' as the mudra in his compositions. His sons who were also composers.

Gururaya had the mudra 'Guru purandara vitthala' and Madhvapati had the mudra 'Guru madhvapati purandara vitthala'.

2. PAIDALA GURUMURTI SASTRI

Subbarama Diksitar, in his Sangita-sampradaya-pradarsini gives the following information about this composer.

"He belonged to the sect of Trailingya Brahmanā. He was born in the village Kayattar in Tirunelveli District. He was well versed in the four Sastra-s. He was very proficient in music. In early part of his life he came to Cennapatnam (Madras) and received the honours from Manali Cinnayya Mudaliyar. He composed many gita-s, prabandha-s and Kirtana-s. He had deep knowledge of a number of raga-s. He was a later contemporary of Ramasvami Diksitar (father of Muttusvami Diksitar)."

Abraham Panditar in his book Karunamirta Sagaram gives this information that Gurumurti Sastri was adept in singing Ghana, Naya and Desya raga-s. His younger brother, Paidala Subbaraya Sastri was a good singer.

P.Sambamurti supplements the following information in his Dictionary of South Indian Music and Musicians.

"Paidala was his house name. He was a disciple of Sonti Venkatasubbayya, the samasthana vidvan in King Tulaja's Court in Tanjavur as mentioned by him in the gita 'Gana vidya dhurandhara Venkatasubbayya guru' in Nata raga. This is a sapta-tala gita, i.e., a gita which though ostensibly set in Dhruva tala, can still be reckoned in the other six suladi tala-s as well without loss of musical effect. He signed his compositions with his own name. Since he composed a thousand gita-s, he came to be called 'Veyigita (1000 gita-s) Paidala Gurumurti Sastri. the Sahitya-s of his gita-s are in praise of God.

The Maharaja of Tanjavur honoured him by presenting a Mena, i.e., a Palanquin. His brother Paidala Subbaraya Sastri was also a good singer and a composer of varna-s.

Amongst the prominent disciples of Gurumurti Sastri, may be mentioned,

1) Gudala Sesayyar of Kancipuram, the author of a number of Kirtana-s and

2) Sobhanadri, the author of svarajati-s, gita-s and varna-s.

Gurumurti Sastri was also called 'Naluvadi vela ragala Gurumurti Sastri' i.e., one who had a knowledge of 40,000 ragas."

S.Seetha in her book 'Tanjavur as a Seat of Music' gives this information. "Paidala Gurumurti Sastri refers to himself as 'Ghana naya desya samsthapanacarya (one who systematised the ghana, naya and desya marga-s)', 'Sastrajna' (proficient in Sastra of music), 'raga bheda dhurina' (highly knowledgeable in the raga varieties), and 'gita sastra parina' (proficient in the sastra of gitas).

His house name Paidala is referred to in two of his gita-s in Nata and Arabhi raga-s. 'Paidalanvayanka Gurumurti Sastrajna viracitamimam', 'Paidala vamsa jata gita sastra parina gurumurti'.

He composed laksana gita-s to illustrate the characteristic features of the form of janaka and janya raga-s, giving the varja, vakra svara-s, graha, nyasa and amsa svara-s and so on.

He composed fine krti-s in rakti raga-s some of which are -

1 Niraja nayana	Dhanyasi	Adi
2 Sabhapatim hrdim bhaje	Mohana	Tryasra Rupaka
3 Sphuratu te carana	Devagandhari	Adi
nalina		

His ista-devata seems to have been Rama and there are songs on Krsna and Siva also. His son Sundarayya was also an able musician and composer.

3. TANJAI NALVAR

"Tanjai Nalvar" refers collectively to the four brothers, Cinnayya, Ponnayya, Sivanandam and Vadivelu. They were famous musicians, dance teachers and dance and music composers who lived in Tanjavur. 'Tanjai Peruvudaiyan Perisai', a book containing predominantly their musical compositions edited by K. Ponnayya Pillai and a similar book 'Ponnayya Mani Malai' edited by K.P.Kittappa and K.P.Sivanandam contain biographical information about the four illustrious musicians.

"Cinnayya (born in 1802:1803), Ponnayya (1804), Sivanandam (1808) and Vadivelu (1810) were sons of Subbarayan. Subbarayan and Cidambaram were two brothers who were themselves great musicians, composers and dancers and were sons of Ramalingam who along with Gangaimuttu too had been very adept and famous in the arts of music and dance. Gangaimuttu had composed the Navasandhi-kavuttuvam a dance piece which is part of the

Navasandhi ritual in temple. Thus 'Tanjai Nalvar-s' hailed from a very illustrious family.

They came under the patronage of King Sarabhoji-II (1798-1832) and later under Sivaji-II (1832-1855) of Tanjavur and were attached to the Brhadisvara temple for music (Tevaram singing) and conducting dance. They also underwent further music training under Muttusvami Diksitar. They composed nine krti-s dedicating them to their guru and introducing the mudra-s like "guru guha dasa" and "guru guha bhakta". (Muttusvami had adopted the mudra 'guru guha' in his krti-s.) Tanjai Nalvar were instrumental in designing the initial training exercises for the dancers like the various adavu-s and organising the dance concert format which commences with Alarippu and is followed by Jatisvaram, Sabda, Padavarnam, Svarajati, Padam, Ragamalikai, Sloka and Tillana. And in this context they composed a number of Jatisvaram-s and Svarajati-s. They set music to the dance-drama, 'Sarabhendrabupala Kuravanji' of Kottaiyur Sivakozundu Desikar. Vadivelu learnt to play the Violin and was the instrumental in adapting it to the needs of South Indian Classical Music.

They moved to Tiruvananthapuram and were appointed in the court of King Svati Tirunal. While the first three brothers later returned to Tanjavur, Vadivelu continued to remain there. He collaborated with the King in many musical creations of the latter. Cinnayya was also in the court of Mysore King Krsnaraja Vodeyar.

According to S. Seetha in her book 'Tanjore as a Seat of Music' Cinayya composed a number of Padavarnam-s and kirtana-s in praise of Goddess Camundesvari and the King. Ponnayya composed Kavuttuvam, Tana-varna, Kirtana, Alarippu, Jatisvara, Sabda, Svarajati, Cauka-varna, Ragamalika, Padam, Javali, Tillana, Daru and Svarapada in praise of Lord Brhadisvara while some are addressed to Sarabhoji, Pratapasimha, and Amarasimha Maharaja-s. Sivanandam has to his credit Tamiz pada-s, Javali-s, Tana-varna-s and Cauka-varna-s. Vadivelu composed Ragamalika-s, Sabdam-s, Jatisvaram-s, Pada-s and Tillana-s in praise of Lord Padmanabhasvami.

4. SOBHANADRI

Not much biographical information is available on Sobhanadri except for the fact that he was a disciple of Paidala Gurumurti Sastri.

5. CINNIKRSNADASA

According to P. Sambamurti, in his Dictionary of South Indian Music and Musicians, Cinnikrsnadasa lived in the 19th century. He was composer of Svarajati-s and Krti-s set in Telugu language. 'Ento brahmanandamu' in Bilahari raga and Rupaka tala is a well-known krti. He used his own name 'Cinnikrsna' as the vaggeyakara mudra in his compositions.

6. VALAJAPETTAI VENKATARAMANA BHAGAVATAR

Valajapettai Venkataramana Bhagavatar and his son Valajapettai Krsnāsṣvami Bhagavatar were both disciples of Tyagaraja. 'Sri Tyagaraja Venkataramana Caritram' by Sethuraman given valuable details of Venkataramana Bhagavatar's life.

Venkataramana's full name was Kuppayya Venkataramana Bhagavatar. He belonged to the community of Saurastrians who had migrated to the South of India. His family pursued the traditional profession of weaving. His grandfather, also named Kuppayya, lived in Ariyalur, near Tiruchi, and later shifted to Ayyampettai, near Tanjavur. He belonged to Dadica Gotram. To his son Nannusvami was born Venkataramana on 18.02.1781 at 12 Noon. (Kali year 4881, Sarvari year; Magha month; tenth Bhaula Dasami day, Sunday; Mula Star; Rsabha lagna). He studied in a school at Pasupati Koil near Ayyampettai and learnt among other subjects Samskṛta and Telugu.

He used to go to Tiruvaiyyaru to attend the bhajana at Tyagaraja's house and gradually became his disciple.

He married twice and his two sons Krsnasvami and Ramasvami also took to music. At the age of 53 Venkataramana had to shift from Ayyampettai to Valajapettai in North Arakadu District. Krsnasvami born on 19-04-1824, went in his 16th year to Tyagaraja and learnt music for about three years.

Venkataramana Bhagavatar was Tyagaraja's most favourite disciple and it is to him that Tyagaraja bequeathed all his manuscripts of Sangita Sastra and krti-s and the puja idols. Venkataramana Bhagavatar also composed seven compositions in praise of Tyagaraja and one in praise of Tyagaraja's father, Rama Brahman.

His compositions are mainly in Samskṛta and Telugu and a few in Saurashtra language, his mother tongue. His mudra is usually

"Ramacandrapura" and sometimes it is also "Ramacandrapura vara sri venkataramana bhagavatar". Among his compositions about 100 are available. There are 8 Tana varna-s, 3 Pada varna-s and 4 Svarajati-s also besides the krti-s. Some of his well-known krti-s are listed below.

1. Radha ramana	Mohana	Adi
2. Hari hari yani smarana	Sarasvati	Adi
3. Guru caranam	Sankarabharana	Adi
4. Guruvu mahimalu	Anandabhairavi	Adi
5. Kannulara kantinippudu	Dhanyasi	Rupaka
6. Anandamayamu	Jyotisvarupini	Adi
7. Sri rama brahma	Begada	Adi
8. Marasa ramuni	Khamas	Adi

7. SYAMA SASTRI

In the book 'Great Composers' Book-I, P. Sambamurti gives the following information about the life of Syama Sastri.

The forefathers of Syama Sastri were Tamiz speaking brahmana-s known as Auttara Vadama or Vada desattu Vadamal. His ancestors lived in Karnul district and migrated to various places like Kancipuram, Gingi, Udayarpalayam, Annakkudi etc. and finally came to Tiruvarur. It was at Tiruvarur that Syama Sastri was born on 26-04-1762.

He came of the Gautama gotra and Bodhayana sutra. His father was Visvanatha Ayyar and mother Vengalaksmi. He was christened Venkata Subrahmanya but affectionately called Syamakrsna.

When Syama Sastri was five, his father performed aksarabhyasa or his initiation into learning. He was also taught devotional hymns. At the age of 7, Upanyanam was performed. He was given sound education in Samskrita and Telugu.

Syama Sastri used to accompany his father to the temple and displayed great concentration in the worship of the Goddess. His faith in the Devi grew immensely. Syama Sastri exhibited signs of musical talent even when he was young. His mother observed the innate aptitude for music in her son and requested one of her cousins to teach him the fundamental science of music. Within a short time he became proficient in the various aspects of music.

When Syama sastri was 18 years old, his father settled down at Tanjavur. A Sanyasi an Andhra Brahmin in the course of his pilgrimage from Banaras, came to Tanjavur and stayed there for caturmasya. He was also an exponent of music and dance. Visvanatha Ayyar invited the Svamiji to his house. It was the auspicious day when Syama Sastri was truly initiated into music. The Svamiji noticed that the young person had rare musical talents. Therefore he himself offered to be his guru.

Svamiji came to be known as Sangita-Svami and spent most of his time in teaching music to Syama Sastri. He taught him the intricate mysteries underlying the raga and tala prastaras. He advised Syama Sastri to cultivate the friendship of Paccimriyam Adiyappayya. As per the advice of his guru he made friendship with Paccimriyam Adiyappayya.

Once when Syama Sastri was singing in praise of Brhadamba in Pudukkottai an elderly and saintly person overwhelmed with his music asked Syama Sastri to go to Madurai and sing in praise of Minaksi Amman and receive her benevolent blessing. Syama sastri decided to go to Madurai and composed Navaratnamalika.

First he composed seven krti-s. They are:

Song	Raga	Tala
1. Sarojadalanetri	Sankarabharana	Adi
2. Deviminanetri	-do-	Adi
3. Nannubrovu lalita	Lalita	Viloma capu
4. Minalocana brova	Dhanyasi	Capu
5. Mariveregati	Anandabhairavi	Capu
6. Devi ni padasarsa	Kambhoji	Adi
7. Mayamma	Ahiri	Adi

He intended to compose the remaining two, one in the raga Natakuranji and the other in Sriraga, both in capu tala. Next morning he left for Madurai. On his way he composed the Navaratnamalika.

From his compositions we infer that Syama Sastri should have visited Tiruvaiyaru, Nagapattinam, Tiruvanaikkaval, Madurai, Vaidisvaran Koil and Kancipuram. Except two compositions i.e., the Ata tala varna in the raga Anandabhairavi which he had addressed to the deity Varadarajasvami of Kancipuram and the krti 'Sami ninne' on the deity Muttukumarasvami of Vaidisvaran Koil in Begada raga set to Adi tala his other compositions are in praise of Devi.

Syama satri has composed in all, about 300 pieces. Though a tamizan by birth he chose telugu as the main medium of expression for his compositions because of the inherent suitability of that language. There are some in Samskṛta and a few in Tamiz.

He has composed 3 svarajati-s in Bhairavi (capu tala) Todi (aditala) and Yadukulakambhoji (capu tala).

Anandabhariravi was his favourite raga. Besides an atatala varna his kṛti-s 'O jagadamba' 'Mariveragati' 'Himcala tanaya' are famous. In Saveri raga also he has composed many kṛti-s. Among them 'Durusuga' and 'Sankari Sankuru' are famous.

He signed his compositions with the mudra 'syamakṛṣṇa'. Besides compositions he has left us valuable manuscript wherein he has worked out with great patience and care the different prastaras of tala. He passed away on 6-2-1827 at the age of 65.

8. PACCIMIYAM ADIPPAYYA

Subbarama Diksitar, in his Sangita-sampradaya-pradarsini gives the following details about the biography of Adippayya. -

" He was a brahmana from Karnataka belonging to the Madhva sect. He was very proficient in music. He lived in the period of Maharaja Pratapasimha [1741-64] and Tulaja [1765-1787] [of Tanjavur]. A number of kirtana-s have been composed by him in rakti and desiya raga-s endowed with a variety of gamaka-s and incorporating the mudra "sri venkataramana". He followed the style of Virabhadrayya. The forms Raga-alapana, Madhyamakala (tana) and Pallavi were said to have been reorganised and systematised by him. Eventhough many tana-varna-s had existed before his time there was none equal the tana-varna 'viriboni' composed by him in Bhairavi raga, either for singing or for playing on the vina.

Adippayya's son Vina Kṛṣṇayya was very proficient in playing vina. He composed three prabandha-s called "Saptatalesvaramu" on the Kings of Mysore, Vijayanagara and Kottakota. This composition is constructed in such a way it encompasses Dhruva and the remaining six tala-s. And if simultaneously all the sapta tala-s were rendered then at the conclusion of the song and the consequent return to the eduppu the avarta-commencing ghatam of all the tala-s will coincide. In the mātu of this song the syllables of the names of each King has been dextrously introduced as the commencing syllable of each successive avarta without affecting the meaning. The duration of the song equals thirty avarta-s of Dhruva tala.

The son of Vina Kṛṣṇayya was Vina Subbukutti Ayya. He developed the style of playing Raga-alapana, Madhyamakala (tana), Pallavi and Svarakalpana with gamaka-s and also bringing in atita and anagata graha variations in a way which is unparalleled. It is unusual to come across one proficient in vina playing as well as in tala-jnana. It is rare to see such tala-jnana in any one else. He passed away while playing vina and must have died around 34 years ago (around 1870)."

P. Sambamurti in his Dictionary of South Indian Music and Musicians adds this. "Adippayya was born in 1730. He was appropriately honoured with the title 'Tana varna Margadarsi'. Prominent among his disciples were syama Sastri, Ghanam Kṛṣṇayyar, Pallavi Gopalayyar and his brother Sanjivayyar. The late Vina Sesanna of Mysore belonged to the family of Adippayya."

9. SUBBARAMA DIKSITAR

In the book Muttusvami Diksitar by V. Raghavan the biography Subbarama Diksitar also figures.

" Subbarama Diksitar was born in 1839 at Tiruvarur as the second son to Sivarama Ayyar and Annapurni. Annapurni was the daughter of Balusvami Diksitar the younger brother of Muttusvami Diksitar. While he was yet five, he was taken to Ettayapuram by Balusvami Diksitar, his maternal grandfather, who took him in adoption as son. Subbarama Diksitar underwent intensive training under Balusvami diksitar in music, particularly on the Vina and under other teachers in Telugu and Samskṛta, and became a composer in his seventeenth year.

At the request of his close friend A.M. Cinnasvami Mudaliyar, who had himself with the assistance of Diksitar published in staff notation the songs of Muttusvami Diksitar, Subbarama Diksitar prepared Sangita-sampradaya-pradarsini in two volumes and published in 1904. It comprises 76 biographies of eminent musicians and composers from the times of Saṅgadeva. Two sections are devoted to the science of music (saṅgita-lakṣana-pracina-paddhati and saṅgita-lakṣana-saṅgraha). In the main text of the work giving the 72 Mela-s and all their Janya-s with their raga-lakṣana-s and illustrative compositions; and supplements giving ragamalika-s and pieces of other composers who had lived in the previous three centuries. In the main portion, among the compositions given are about 170 gita-s of Venkatamakhin, about 229 kṛti-s of Muttusvami Diksitar, 10 Prabandha-s and 41 Cittatana-s of Venkatamakhin, some ragamalika-s and other compositions of

Ramasvami diksitar, the father of Muttusvami Diksitar, a few pieces of Tyagaraja and Syama Sastri, and over hundred other pieces, suladi-s, varna-s, svarajati-s, daru-s and pada-s including some in Tamiz.

In addition to the two volumes of the main work, Subbarama Diksitar wrote and compiled for beginners an introductory work also in about 230 pages called the Prathama-abhyasa-pustaka.

Even if Subbarama Diksitar had not produced the Sangita-sampradaya-pradarsini, his name would still stand high among the gifted composers of Karnataka Music. While maintaining the high style of Muttusvami diksitar, he displayed greater versatility and produced in addition to krti-s, many varna-s, svarajati-s and ragamalika-s all studded with svaraksara beauties. Of his ragamalika-s, the one illustrating the 72 Melakarta-s with words composed by his Telugu teacher, Krsna Kavi, is of special importance.

Subbarama Diksitar also set to music, the Valli-Bharatam, a Tamiz composition by Kadikai Namasivaya Pulavar of the Ettayapuram Court. Mamoha lahiri in Kamas on God Kumara at Kazukumalai by the same Tamiz scholar was also set to dance-music by Subbarama Diksitar, following somewhat the famous Useni Svarajati.

He passed away in 1906.

10. PALLAVI GOPALAYYAR

Subbarama Diksitar in his Sangita-sampradaya-pradarsini writes this about Pallavi Gopalayyar -

"He is a Dravida-brahmana who hailed from the North. He was very proficient in composing songs in Telugu. He was an expert among vocalists and was unmatched in Pallavi singing. His brilliance in manodharma is evident in the Ata-tala varna 'Vanajaksi' in Kalyani. The imaginative svara phrases and the use of gamaka-s like 'orika' are clearly seen in this varna. Apart from this tana-varna-s in Kambhoji and Todi and some krti-s in rakti-raga-s with mudra 'venkata' have brought great fame. He lived for a long time in the reign of King Amarasimha and Sarabhoji."

'Gayaka-siddhanjanam' a book by Taccu Singaracaryulu brothers has this information. "Pallavi Gopalayya and Sanjivayya were brothers and pupils of Pacimiriyam Adappayya. Pallavi

Sivaramayya, the son of Sanjivayya was an able songster of Pallavi. His son Fiddle Subba Rao delights the people by playing upon the violin most skilfully as if sung vocally. Adimurtayya, a cousin of Callagali Krsnayya was a Lutanist [vainika]."

P. Sambamurti in his article on Pallavi Gopalayyar in the newspaper THE HINDU gives valuable information about the composer.

"Pallavi Gopalayyar was a samasthana vidvan in Tanjavur Court during the reign of Sarabhoji (1798-1832) and his predecessor Amarasimha Maharaja (1788-98). He was a disciple of Pacimiriyam Adiyappayya. He was adept in handling the Pallavi form and was the earliest vidvan to have been honoured with the title 'Pallavi'.

He was a composer of Varna-s and Krti-s. His compositions are characterised by a sampurna varika bhava. His krti-s present this unique style. Every svara is rendered with kampita gamaka. Plain svara-s are conspicuous by their absence. He adopted the mudra 'venkata'. Some of his well-known krti-s are -

1. Amba nadu	Todi	Adi
2. Nidu carana pankaja	Kalyani	Adi
3. Nidu murtini	Natakurinji	Adi
4. Sri rama ramani	Mohana	Adi
5. Mahatripurasundari	Bhairavi	Rupakam

'Callagali' Krsnayyar was the son of Pallavi Gopalayyar. Calla-gali meaning 'cool breeze' was a title given him his music created that mood."

11. VINA KUPPAYYAR

Vina Kuppayyar was the most distinguished disciple of Tyagaraja. He is looked upon as one of the expert musicians and composers of the 19th century. He is the composer of many tana-varna-s, krti-s and tillana-s. He was born in Tiruvorriyur a place 6 miles north of Madras. He was known as Tiruvorriyur Kuppayyar and Narayangaula Kuppayyar. The last name was given to him because of his great proficiency in singing the alapana of that raga. His ata-tala varna in this is a scholarly composition and ranks with the ata-tala varna-s of Pallavi Gopalayyar.

Kuppayyar was a Tamizh Brahmin of the Vadama sect and a samaka. He was born in Bharadvaja gotram. His father Sambamurti

Sastri was a great musician. Kuppayyar acquired great knowledge in Samskrta, Telugu and Music at a very early age. He was also a good vina and violin vidvan. When his father took him to Tyagaraja and placed him under his care he was also well advanced in the theory and art of music. It is said that Tyagaraja took special care in teaching Kuppayyar.

Kuppayyar was the musician in the samasthana of Kovur and enjoyed the patronage of Sundara Mudaliar. He was honoured with the title Gana-cakravarti. Kuppayyar was a great bhakta of Sri Krsna and was in the habit of performing Puja every day. He also conducted festival twice a year and it was during these two occasions that great musicians came to his house and performed. Due to his great devotion to Sri Krsna he signed his compositions with the mudra 'Gopaladasa'.

Apart from his krti-s and varna-s he had composed two group krti-s entitled Venkatesa-pancaratna and Kalahastisa-pancaratna.

The krti-s constituting Venkatesa pancaratna are:

- | | | |
|-------------------|---------------------|----------|
| 1. Mammubrocu | - Simhendramadhyama | - Adi |
| 2. Nannubrovanika | - Mukhari | - Adi |
| 3. Sarojaksini | - Saveri | - Adi |
| 4. Nive dikkani | - Darbar | - Adi |
| 5. Bagu mira | - Sankarabharana | - Rupaka |

His Kalahastisa-pancaratna are:

- | | | |
|----------------------|-------------------|-------|
| 1. Koniadina napai | - Kambhoji | - Adi |
| 2. Nannu brovarada | - Sama | - Adi |
| 3. Birana nannubrova | - Hamasadhvani | - Adi |
| 4. Samagana lole | - Salaghabhairavi | - Adi |
| 5. Sevintamuraramma | - Sahana | - Adi |

It was due to the invitation of Vina Kuppayyar that Tyagaraja visited his native village Tiruvorriyur. When Tyagaraja approached the shrine of Tirupurasundari he was captivated by the holy presence of the deity and composed the famous Tiruvorriyur pancaratna.

A few years after Tyagaraja's visit a son was born to Kuppayyar and so he was given the name of the great composer. Later he came to be called Tiruvorriyur Tyagaraja. Kuppayyar's skill as a vainika is revealed in his compositions. His varna-s take the highest rank among the varna-s of today. His krti-s are adorned with suitable and beautiful cittasvara-s.

Vina Kuppayyar visited Mysore about the year 1856 during the reign of Sri Krsnaraja Vodayar III (1757 - 1863). His brilliant krti in Begada raga, Rupaka tala, 'Inta parakelanamma' was composed in praise of Sri Camundesvari of Mysore. This krti contains a figured Cittasvara.

Kuppayyar had many disciples among whom are Kottavasal Venkataramayyar, Fiddle Ponnusvami and Pallavi Sitaramayya.

During the later part of his life Kuppayyar came and settled down in Madras. His house became a musical centre and many musicians and composers derived great inspiration by visiting him and coming into contact with him. He was solely responsible for making Madras as a seat of musical culture.

12. KOTTAVASAL VENKATARAMAYYAR

Mudikondan Venkataramayyar, in an article in the newspaper 'THE HINDU' gives the following details on the biography of Kottavasal Venkataramayyar.

"Kottavasal Venkataramayyar hailed from Kottavasal, a tiny village about half a kilometre from Puntottam Railway station in Nannilam Taluk in Tanjavur District. His ancestors settled in Kottavasal in early 19th century. His people were brahamana of Asta-sahasrama sect and Bharadvaja gotra. Venkataramayyar's father was Subramanya Ayyar and mother Laksmi Ammal. It is not clearly known when Venkataramayyar was born. He was married when he was about 25. His wife's name was Minaksi Ammal. He had five daughters and one son (also named Subramanya Ayyar) being the last child.

Venkataramayyar knew Tamiz, Samskrta and Telugu. His father used to conduct group singing in temples and other places of worship on festival and other sacred days. Venkataramayyar and his brother Ramasvami Ayyar continued this sampradaya. For training in pure music he was sent over to Vina Kuppayyar for further and fuller training in music. He made rapid progress and seems to have learnt Gottuvadyam too.

He often gave music performances in several samasthanams and before several rich mirasudar-s on marriage and other occasions. He also took to composing. It is said, whenever he got the inspiration to compose, he used to write on the walls of his pial with a piece of chalk, even if it be midnight and subsequently his disciples would copy it out. He adopted the vaggeyakara mudra

'venkatesa'. [He seems to have composed only Varna-s, and that too only Adi-tala varna-s. At least only these have come down to us.]

He had many disciples. Pattanam Subrahmanya Ayyar and Tirukodikkaval Krsnayyar (violinist) were his earliest disciples. Kuttanur Kailasam, Visnupuram Balambal and Kottavasal Annasvami Ayyar and some Nagasvaram players had from time to time their training under Kottavasal Venkataramayyar.

He seems to have lived till about the year 1880."

13. PATTANAM SUBRAHMANYA AYYAR

P. Sambamurti in his book "Great Musicians" gives the following account about Pattanam Subrahmanya Ayyar.

"Pattanam Subrahmanyayyar belongs to the sisyparampara of Tyagaraja. He was a leading musician and a brilliant composer. He was a Tamiz Brahmin and belonged to the Astasahasram sect. He was born in 1845 in Tanjavur. His father was Bharatam Vaidyanathayyar. His grand father was Pancanada Sastri a court Vidvan of Sarabhoji Maharaja. Pattanam Subrahmanyayyar hailed from a well known family of musicians and scholars who were also adept in Bharata Sastra. Pattanam Subrahmanyayyar first learnt music under his uncle Melattur Ganapati Sastri and for a very brief period under Kottavasal Venkataramayyar. Afterwards he mastered the art under the Tutelage of Manambucavadi Venkatasubbayyar, a direct disciple of Tyagaraja.

Pattanam Subrahmanya ayyar's voice was somewhat hard and unresponsive. But he sang to Sthayi-sruti (high pitch). By dint of hard practice and patient voice culture he brought his voice to a fine degree of perfection.

He commenced his professional career when he was thrity. He got married in his 32nd year. Later he came to Tiruvaiyaru and settle there. he was invited by Zamindars, Kings and others rich people and was honoured.

In his renderings of Tyagaraja's krti-s with beauty and bhava he had no equal. They were true to their original versions. He had remarkable gifts at improvisation. He could sing elaborately even rare ragas. He was an exponent of Tana and Pallavi. His concerts were aural feasts. His rendering of brga-s with unusual ease in the tara-sthayi was attractive. His beautiful ravai jati-s, his tana-s of variegated patterns and his kalpana svaras of rare originality left

a deep impression on all those who heard his concerts. He had an inimitable style of rendering the raga Begada. This earned for him the title Begada Subrahmanyayyar.

Later in his life he composed krti-s, tanavarna-s, padavarna-s, tillana-s and javali-s. His krtis reflect the style of Tyagaraja. Therefore he was called Cinna-Tyagaraja. He composed krti-s in Telugu, Samskrta and Tamiz. The sangati-s adorning his compositions are noteworthy. He usually sang only the krtis of Tyagaraja in his concert. If anybody requested him to sing his own krtis he sang one or two towards the close of his concerts. He adopted the signature 'venkatesa' in his compositions. In some of his krti-s he used the mudras, Adi-Venkatesa, Sri-Venkatesa and also Varada-Venkatesa.

At the request of Salem Minaksi, he came to Madras to teach music to her 2 daughters. He stayed in Madras for 12 years and therefore he came to be called Pattanam Subrahmanya ayyar.

He passed away in Tiruvaiyaru on 31st July 1902."

Taccuru Singaracaryulu in his Gayaka-Siddhanjanam (pt.II) writes - " Known earlier as Tiruvaiyyaru Subramanya Ayya, he sang Ghanam, Nayam and Desyam very well. He and his brother used sing the songs of old composers without altering the original modes. His pupils were - Ramanathanpuram Srinivasacaryulu [Ayyangar], Mysore Vasudevacaryulu, Fiddle Krsnamacaryulu, Lanci Sesayya."

14. RAMANATHAPURAM SRINIVASA AYYANGAR

P. Sambamurti, in his book "Great Musicians" gives the following information about Ramanathapuram Srinivasa Ayyangar.

" Ramanathapuram Srinivasa Ayyangar was born at Ramanathapuram on 18th Aug 1860. His father was Narayana Ayyangar and his mother Lakshmi Ammal. He studied in the High school at Ramanathapuram and passed the matriculations Examination. Pandidurai of Ramanathapuram the well known patron of music of the time noticed his keen perception and aptitude for music the sweetness and richness of his voice and made arrangements for his training under Pattanam Subrahmanya ayyar who used to visit the Ramanathapuram palace frequently to give concerts.

The young disciple had a reverential regard for his guru. With his unbounded enthusiasm for music he soon made excellent progress in the art. Srinivasa ayyangar sang along with his guru during the latter's concerts. He also had special training in raga alapana and pallavi from Maha Vaidyanatha ayyar.

After the period of his tutelage Srinivasa Ayyangar spent some year in listening to the concerts of eminent singers of the time like Maha Vaidyanatha ayyar. By systematic practice he brought his voice to a wonderful degree of perfection. He established himself as a singer of front rank within a short time. He received invitations to sing at a number of places. Wherever he went he was the recipient of encomiums and presents. He was appointed court vidvan of Ramanathapuram.

He had a rich and a melodious voice and sang in sthayi sruti (4½-Kattai) scholarly and at the same time entertaining. He realised the beauty of madhyamakala ganam. His singing was effortless. His phrases in quick time were characterised by naturalness and easy flow.

He has composed krti-s, varna-s, javali-s and tillana-s. His varna in Varali raga and his tillana in Laksmiṣa tāla are note worthy compositions. He was a great devotee of Rama and his great Bhakta Tyagabrahma. One of his krti-s in Ritigaula 'Svamiki' is dedicated to the saint composer.

He was affectionately called 'Pucci Srinivasa Ayyangar'. He died in the year 1919.

15. TIRUVORRIYUR TYAGAYYAR

Tiruvorriyur Tyagayyar was the third son of Vina Kuppayyar. He published two books "Pallavi Svara Kalpavalli" (1900) and "Sangitaratnavali" (1907) containing compositions of his father and his own. In the Tamiz edition of the book "Pallavi Svara Kalpavalli" brought out by Terezundur V.Ranjanathan the following biographical account is available.

"Tiruvorriyur Tyagaraja was born in 1845 as the third son of Vina Kuppayyar. Since the child was born immediately after the visit of his guru Tyagaraja to his house at Tiruvorriyur, Vina Kuppayyar named his son Tyagaraja. In later years his son Tyagaraja, or Tyagayyar as he came to be called, moved to Muttiyalpettai in Madras he was known as Muttiyalpettai Tyagayyar.

He inherited the music tradition of his family in the aspects of

both performance and composing. He also learnt from his father's disciple Fiddle Ponnusvami. Since he was not endowed with a good voice he concentrated more on vina playing. He excelled in playing Pallavi-s. He continued the organising of music festivals initiated by his father in connection with Citra-pournami and Vinayaka-caturthi.

He composed Tana-varna-s, Krti-s and Ragamalika-s. The mudra affixed by him in his compositions is 'venugopala', though in a few varnam-s (Kedaragaula & Saranga) 'tyagesa' is also used. Vina Kuppayyar had also adopted the mudra 'gopaladasa' and 'venugopala'. Tyagayyar composed a krti 'Tygarajasvamini guruni' in Kharaharapriya raga in honour of his father's guru Tyagaraja.

He died in September 1917. He had no children.

LESSON -7

TĀLA

Introduction:

In the first lesson a brief reference was made to the nature of tāla, which we said had to do with the duration of a song. This lesson is devoted exclusively to the discussion of the concept of tāla, to the understanding of the various elements of tāla and to the description of the various types of tāla-s.

What is tāla ? Tāla can simply be understood as a measure which is of the nature of time or as a unit of time with which we measure the duration of other activities.

What is the function of tāla ? Tāla has more than one function.

i) It measures the duration of songs like gitam, varnam and kṛti.

ii) Tāla regulates the flow of these songs.

iii) Tāla co-ordinates different activities like that of a singer and of a mrdangam performer in a music concert or like those of a dancer, singer and the mrdangam performer in a dance concert.

What do the above statements "measures the duration", "regulates the flow of songs" and "co-ordinates different activities" mean ? To understand these statements let us examine them one by one.

1. Tāla measures the duration of songs. Normally in day to day life, we measure the duration of any event with the help of a clock. For instance, if we wish to measure the duration of the journey by train from Madras to Bangalore, we take a clock or a wrist-watch and measure it to be of say six hours. Or the duration taken by a runner to cover a distance of 100 metres is measured by a clock as being of say eleven seconds. Similarly tāla is like a clock with which we measure the duration of songs.

For instance, Adi-tāla is a measure of eight units or mātrā-s. When this adi-tāla is rendered along with the singing of the varnam "Ninnukori", we find that the pallavi of the song is of the duration of two such adi-tāla measures, i.e., two cycles or two āvarta-s of adi-tāla. The anupallavi is of the duration of two āvarta-s and the muktayi-svara of two āvarta-s. Thus we can compute the duration of the entire song.

2. Tāla we say regulates the flow of the songs. Taking again our example of the varnam "Ninnukori", we find that the song has a flow exhibiting a pattern of four svara-s. e.g.,

g,g,-r,,, -ssrr-ggrr-srgr-srṣṣ-grrg-grsr-
gpgg-rsrg-rsṣṣ-srgr- gpgg-dpdṣ-d,pg-dpgr.

The duration of each svara must be uniform throughout and similarly the duration of the group of four svara-s must also be uniform. For instance the time taken by the phrase "g,g," must be the same as that of "r,," which in turn must be the same as that of "ssrr", "ggrr" etc. To ensure this uniformity in the flow of svara-s in rendering the adi-tāla we have the actions of hands occurring at regular intervals.

Within the duration of two successive actions each group of four svara-s should be rendered. That is, there are eight actions for rendering one āvarta of adi tāla, namely,

- (1) striking with the right palm,
- (2) bringing down the little finger,
- (3) -do- the ring finger,
- (4) -do- the middle finger, followed by
- (5) striking with the palm,
- (6) waving the hand with the palm facing upwards,
- (7) striking the palm,
- (8) waving the hand with the palm facing upwards.

All these actions are rendered at uniform intervals. Between two successive actions the number of svara-s of the varna to be sung are four of one unit each. Since the actions of hand occur at uniform intervals, the uniformity in the flow of the svara-s will be maintained automatically.

Thus tāla, through its actions occurring at specified intervals, will regulate the flow of the song. If, however, there is a flaw in the rendering of the tāla then the flow of the song will be affected and will go astray.

3. It was said above that tāla co-ordinates various activities.

Let us try to understand this function of tāla. In a music concert we usually have the main artist, a singer or a vina player, for instance accompanied by a player on the mrdangam. The singer renders a song, while on the mrdangam the artist renders certain patterns of syllables. While the song is in the nature of svara-s of varying pitches, the mrdangam performer renders some combinations of syllables which might at times correspond to the flow of the song and at times be contrasting to it. In any case the activities of the singer and the mrdangist are different but both are guided by tāla and conform to it. Whatever pattern a mrdangam player weaves within an āvarta of tāla, he must conclude at the end of the āvarta if the singer also concludes here.

Take, for instance, our day to day life. We see that the clock co-ordinates various activities. In our own schools and colleges after we depart in the evening each one of us has his own routine or set of activities, but again all of us re-assemble at 10 O'clock the next morning for classes. So it is the clock which coordinates different activities and acts as string connecting a variety of beads. Thus in a rough way we may say that tāla is a musician's clock.

Having thus understood the functions of tāla, let us examine the various elements of tāla under the heads of the various technical terms listed in our syllabus. Before we go on to that we must remember that tāla accompanies only the performance of songs, neraval and kalpana svara. During the singing of ālāpāna and viruttam there is no rendering of tāla.

(A) TECHNICAL TERMS

The terms that will be explained here are —

- | | | |
|-------------------|------------|------------------|
| 1) Kriyā | (2) Laya | (3) Mātrā |
| 4) Āvarta | (5) Akṣara | (6) Gati (nadai) |
| 7) Graha (eduppu) | | |

1. Kriyā:

Kriyā means simply action. Tāla is a device for measuring time duration. And hence it must also be of the nature of time. For creating this time we require actions such that the duration between two actions or the period of inaction between two actions is standardised and becomes the basis for measuring bigger durations of songs. Thus kriyā refers to the basic actions of hands which manifest the time units serving as measures.

In the present day system there are chiefly three kinds of kriyā-s seen in tāla-s.

i) Tattu or Ghātām : This is the striking of the right palm on the thigh or on the left palm.

ii) Vīccu or Visarjitaṁ : The second kriyā is the waving of the right hand such that the open palm faces upwards.

iii) Virāl ennikkai or anguli-niyama : The third action involves the downward movement of the different fingers of the hand.

Of these three kinds of kriyā the execution of tattu or ghātām is accompanied by the production of sound. Hence it is called sasabda-kriyā. Sabda means "sound" and sasabda means "along with sound". The other two kriyā-s, namely, vīccu and virāl ennikkai are called nihsabda-kriyā-s, i.e., devoid of sound.

The adi-tāla as mentioned earlier consists of eight actions, namely,

the tattu, the movement of the little finger, the ring finger and the middle finger,

the tattu and a vīccu,
the tattu and a vīccu.

The duration between any two successive kriyā-s, for instance, a tattu and a vīccu manifests the time unit of one mātrā-kāla.

2. Laya:

Laya denotes the period of inaction or absence of action between two kriyā-s or it is the rest that follows a kriyā. For instance, in adi-tāla, after the first ghātām has been executed and before the movement of the little finger takes place there is a very brief period of inaction. Or in other words there is a period of rest immediately after the ghātām. This period is Laya. This period of rest may be viewed as the duration of the ghātām itself.

When the period of rest between two kriyā-s is long, each āvarta takes a longer time for completion. Now the tāla is said to be in vilambita laya. When the period of rest between two actions is too small each āvarta of tāla is completed in quick succession and the tāla is said to be in druta laya. When the period of rest between two kriyā-s is neither long nor short and the āvarta is completed in medium time, the tāla is said to be in madhya laya.

We have seen that laya means the period of rest between two kriyá-s and we have also seen that this duration is what marks the mátrá measure and thus in a way laya is also the time measure of kála-mana or kála-pramana. The word mana or pramana also means magnitude or measure and the term kála-pramana is quite often used as a synonym for laya. In South Indian Music parlance the term kála-pramana has a more popular usage than the word Laya.

3. Mátrá :

This is the basic and most fundamental time unit with which we make bigger sections of time to serve as measures. For instance, in life the normal basic time unit is a second which is the duration of time which elapses between the moving of the pendulum of a clock from left to right i.e., the time between two ticks of a clock. Similarly the time which elapses between two successive actions of the hands is a mátrá-kála. Since the speed of rendering the actions of hands can vary the mátrá-kála unit is also not a precise measure but is a variable or rough measure. In a fairly moderate speed of rendering a tála, a mátrá of time could be very roughly equated to one second.

Thus in adi-tála we have eight actions repeated in the form of cycles. The duration between two successive actions being one mátrá-kála the entire adi-tála represents a section of eight mátrá kála-s. Similarly ata-tála having fourteen actions, represents a section of fourteen mátrá-s. Mátrá-kála is also referred to simply as Mátrá.

[Note: In the earlier textbooks like South Indian Music series of P Sambamurti, the basic time unit has been referred to by the term "aksara-kála" or simply "aksara". The term in these Lessons of this Correspondence Course has been changed to "Mátrá". This has been done so after taking serious consideration of the history of tála and its terms. The term aksara means a syllable and is more suitable to denote the syllabic divisions or the sub-divisions within a unit of tála. Due to changes in history the term "aksara" had come to denote the time unit of tála. But it is more appropriate that the term "mátrá" denotes the time unit of tála and hence the term has been restored to its original denotation.]

4. Ávarta :

Ávarta simply means "repetition" and in the context of tála, it indicates the repetition of the actions contained in tála sections like

adi-tála and ata-tála. While a Mátrá is the most fundamental and smallest unit of time, time sections like adi-tála and ata-tála made up of a number of Mátrá-s act as bigger measures. These bigger measures, rendered a number of times, serve in measuring the duration of songs. And thus as we have seen above, the pallavi of the varnam "Ninnukori" is of the duration of two ávarta-s (of adi-tála).

Thus when tála sections like adi and ata are used for measuring songs, the word ávarta is used to refer to each cycle of repetition of those time sections.

5 & 6 Aksara & Gati (nadai)

One more term that we need to understand in the context of tála is gati or nadai. Gati or nadai simply means gait. In life we say this man's gait is different from that man's. This could mean that the number of steps one takes in the same time. In music also nadai refers to the gait of the song. The number of svara-s or to be more precise the number of stresses or pulses of melody which occur in one mátrá determines the nadai of the song. The stresses or pulses are referred to as "aksara-s". 'Aksara' means a syllable and gati would refer to the number of syllables or aksara-s of the text or units of melody that occur in a 'mátrá' of a tála.

There are songs in different nadai-s, namely, of one aksara per mátrá or two aksara-s per mátrá and so on. The gati of two, four or eight aksara-s is called caturasra gati; those of three aksara-s is called tryasra gati; those of five, khanda; those of seven, misra; and those of nine, sankirna.

For instance, the varnam "ninnukori" cited above has a caturasra nadai.

7. Graha (eduppu):

This term relates to the connection between the tála and the song. Graha or eduppu literally means to 'grasp' or 'to catch hold of'. And the svara which we 'catch hold of' or sing at the commencement of a song of an alapana is called the graha svara. In the context of tála, graha refers to the precise moment during the rendering of the song when the tála starts.

When the tála and song commence at the same instant it is called "sama-graha" or "sama-eduppu".

When the time of commencement of the tála and that of the

song do not coincide, then such a graha can be of two types. The first is called "anágata-graha" where the tála commences first and after the lapse of some time the song commences. For instance, the song 'marivere dikkevaraiya rama' in Sanmukhapriyá commences after the lapse of $1\frac{1}{2}$ mátrá of adi-tála.

The other kind of eduppu is atíta-eduppu where after the song has already commenced the tála commences after the lapse of some time e.g., in the song 'sivakamasundari' in Mukhari raga the tála starts only after the two letters 'siva' have been sung.

	4					O		O	
	1	2	3	4		5	6	7	8
Eduppu-s									
sama-	vā.	.tá	.pi	gaṇa	patim.bha	je.	ham.		
anágata-	..	ma	rivé	.re	di.	.kke	varaiya-		
	rā	ma							
atíta -									
siva	ká	.ma	.su	.nda	ri

Having seen some of the technical terms occurring in tála we now proceed to understand the structures of the various tála-s figuring in our system.

(B) TALA-S

The tala-s occurring in our musical system can be roughly divided into two types.

1) There are tala-s in which the duration between each successive kriya is uniformly the same. The famous sapta-tala-s and the thirty-five tala-varieties come under this category.

2) There are again some tala-s in which the duration between successive kriya-s is not uniformly the same. The different Capu tala-s come under this category.

Sapta-tala-s and the Scheme of Thirty-five tala-s :

Dhruva, Mathya, Rupaka, Jhampa, Triputa, Ata and Eka are names of the sapta talas. And the same names figures in the tala-s of the ancient musical forms Suladi-Prabandha-s. These tala-s were therefore known as Suladi Sapta-tala-s. Through the changes made in their structure these tala-s are expanded to thirty-five in number. The thirty-five tala-s are formulated through a scheme which will be explained below. But before we go on to that we have to understand two more aspects of tala-s, namely, Anga and Jati.

Anga:

We have mentioned earlier that Matra is the fundamental and smaller unit of tala. And it was said that tala-s like Adi and Ata were time spans made up of a number of Matra-s and which served as measures. But these tala-s like Adi are themselves made up of certain smaller time sections called the anga-s or the limbs of tala. All tala-s except the Eka-tala are made up of two or more anga-s. The number of such anga-s that we come across is seven. Their durations are of 1 2 3 4 5 7 and 9 matra-s, the first is an anga called Anudruta and is of one matra duration. The second is called Druta and is of two matra duration. The remaining are viewed not as five separate anga-s but five varieties of a single anga called Laghu.

Under laghu we have five types, namely, laghu-s of 3, 4, 5, 7 and 9 matra durations. These varying durations of laghu are referred to as jati-s of laghu.

Jati:

As mentioned above, laghu stands for a class of time-sections. There are five different time sections in this class and they are distinguished by the different jati-s qualifying the laghu. In other words Jati describes the different types of laghu. Jati literally

means class. There are five classes or jati-s —

- i) Caturasra (ii) Tryasra (iii) Khanda
iv) Misra (v) Sankirna.

The durations of the laghu-s classified under the various Jati-s are given below.

Caturasra-jati laghu	-	4 matra-s
Tryasra-jati laghu	-	3 matra-s
Misra-jati laghu	-	7 matra-s
Khanda-jati laghu	-	5 matra-s
Sankirna-jati laghu	-	9 matra-s

The application of the term jati used for classifying laghu-s is extended to classifying the tala-s in which these laghu-s occur. For instance, that variety of Dhruva-tala in which khanda-jati laghu occurs is also referred to as khanda-jati Dhruva-tala. This kind of designation also ensures that in a tala if more than one laghu occurs then all the laghu-s will be of the jati to which the tala belongs.

Thus jati when applied to laghu defines the duration of the laghu and when applied to a tala, defines the variety to which all the laghu-s occurring in it, will belong. Thus as seen above khanda-jati laghu means that the duration of the laghu is of five matra-s. And khanda-jati Dhruva-tala means that all the three laghu-s which occur as limbs of the tala are of khanda-jati variety.

Now we shall see how a tala can be broken up in small anga-s. For instance in the Adi-tala of 8 matra duration there are three anga-s. These are Caturasra-jati laghu of 4 matra-s followed by a druta of 2 matra-s and another druta of 2 matra-s.

Tala	Adi - Cat.laghu + Druta + Druta
Matra-s	8 - 4 2 2

Similarly the Ata-tala of 14 matra-s is made up of khanda-jati laghu of 5 matra-s followed by another khanda-jati laghu and two druta-s.

Ata tala =	K-laghu + K-laghu + Druta + Druta
14	= 5 + 5 + 2 + 2

Thus anga is a limb or portion of tala of specific duration. In our tala system we find that the kriya-s executed to express different

types of anga-s are also specified. For each anga the number of kriya-s is equal to the number of matra-s. Anudruta of one matra has one kriya, druta of two matra-s has two kriya-s, tryasra-laghu has three kriya-s and so on.

The first kriya of any anga is a tatttu. The laghu starts with a tatttu followed by finger movements starting with the little fingers.

1) Tryasra-laghu will have a tatttu followed by two finger counts. (little finger and ring finger)

2) Caturasra-laghu will have a tatttu followed by three finger counts.

3) Khanda-laghu a tatttu followed by four finger counts.

4) In Misra-laghu there will be a tatttu followed by six finger counts consisting of the five fingers and then going back to the little finger.

5) In Sankirna-laghu there will be a tatttu followed by eight finger counts, firstly the five fingers and then the little, ring and middle fingers.

In druta there is a tatttu and a viccu and anudruta consists of a single tatttu.

Laghu figures in all the tala-s. Druta does not occur in one (Eka-tala), while anudruta occurs in only one tala (Jhampa-tala).

Anga-s of Sapta-tala-s: Now we shall have a look at the anga-s that make up the seven tala-s.

1. Dhruva tala	-	laghu + druta + laghu + laghu
2. Mathya tala	-	laghu + druta + laghu
3. Rupaka tala	-	druta + laghu
4. Jhampa tala	-	laghu + anudruta + druta
5. Triputa tala	-	laghu + druta + druta
6. Ata tala	-	laghu + laghu + druta + druta
7. Eka tala	-	laghu

In the above seven tala-s all the laghu-s figuring in a particular tala can belong to any of the five varieties, namely, tryasra, caturasra, khanda, misra and sankirna mentioned above. Thus, for instance, in Dhruva-tala all the three laghu-s should be of any one of the five varieties and if, for example, the khanda-laghu occurs then the tala will have the structure

k-laghu + druta + k-laghu + k-laghu

and as stated above when the variety of laghu is khanda the tala is referred to as belonging to the khanda-jati or the class of khanda. Thus each of the seven tala-s has five varieties according to the five jati-s to which it belongs. For instance, the five kinds of Dhruva-tala are —

1. Tryasra-jati Dhruva-tala
2. Caturasra-jati Dhruva tala
3. Khanda-jati Dhruva-tala
4. Misra-jati Dhruva-tala
5. Sankirna-jati Dhruva-tala

The structures of these five tala-s are as follows:

1. Tryasra-jati Dhruva-tala -
t-laghu + druta + t-laghu + t-laghu
2. Caturasra-jati Dhruva-tala -
c-laghu + druta + c-laghu + c-laghu
3. Khanda-jati Dhruva-tala -
k-laghu + druta + k-laghu + k-laghu
4. Misra-jati Dhruva-tala -
m-laghu + druta + m-laghu + m-laghu
5. Sankirna-jati Dhruva-tala -
s-laghu + druta + s-laghu + s-laghu.

Similarly each of the other six tala-s can have five varieties according to the five jati-s. Thus in all we have thirty-five tala-s being formed by each of the seven tala-s taking one of the five varieties of laghu at a time, $7 \times 5 = 35$.

This is the thirty-five tala scheme. The structures of the thirty-five tala-s are given below.

Symbols for denoting these anga-s in notation have been adopted here. These are —

Laghu - | Druta - O Anudruta - U

The different kinds of laghu will have the number of matra kalas written below the symbol e.g.,

tryasra-laghu = |3 c-laghu = |4 ;

k-laghu = |5 m-laghu = |7 s-laghu = |9

Each of the thirty-five tala-s has also been given individual name.

Sl. no.	Jati	Structure	Matra-value	Name
DHRUVA-Tala				
1	Tryasra	3 O 3 3	3+2+3+3=11	Mani
2	Caturasra	4 O 4 4	4+2+4+4=14	Śrīkara
3	Khanda	5 O 5 5	5+2+5+5=17	Pramāṇa
4	Misra	7 O 7 7	7+2+7+7=23	Pūṇa
5	Sankirna	9 O 9 9	9+2+9+9=29	Bhuvana

MATHYA-Tala				
6	Tryasra	3 O 3	3+2+3=8	Sāra
7	Caturasra	4 O 4	4+2+4=10	Sama
8	Khanda	5 O 5	5+2+5=12	Udaya
9	Misra	7 O 7	7+2+7=16	Udīṇa
10	Sankirna	9 O 9	9+2+9=20	Rāva

RUPAKA-Tala				
11	Tryasra	O 3	2+3=5	Cakra
12	Caturasra	O 4	2+4=6	Patti
13	Khanda	O 5	2+5=7	Rāja
14	Misra	O 7	2+7=9	Kula
15	Sankirna	O 9	2+9=11	Bindu

JHAMPA-Tala				
16	Tryasra	3 U O	3+1+2=6	Kadamba
17	Caturasra	4 U O	4+1+2=7	Madhura
18	Khanda	5 U O	5+1+2=8	Caṇa
19	Misra	7 U O	7+1+2=10	Sura
20	Sankirna	9 U O	9+1+2=12	Kara

TRIPUTA-Tala				
21	Tryasra	3 O O	3+2+2=7	Śaṅkha
22	Caturasra	4 O O	4+2+2=8	Ādi
23	Khanda	5 O O	5+2+2=9	Duṣkara
24	Misra	7 O O	7+2+2=11	Līla
25	Sankirna	9 O O	9+2+2=13	Bhōga

ATA-Tala

26	Tryasra	3 3 0 0	3+3+2+2=10	Gupta
27	Caturasra	4 4 0 0	4+4+2+2=12	Lēkha
28	Khanda	5 5 0 0	5+5+2+2=14	Vidala
29	Misra	7 7 0 0	7+7+2+2=18	Lōka
30	Sankirna	9 9 0 0	9+9+2+2=22	Dhīra

EKA-Tala

31	Tryasra	3	3	Suda
32	Caturasra	4	4	Māna
33	Khanda	5	5	Rata
34	Misra	7	7	Rāga
35	Sankirna	9	9	Vasu

[Note : For proper pronunciation of the names of the individual tala-s the same chart has been reproduced in Appendix-4 with the names given in Devānagari script]

In the above table we find that caturasra-jati Triputa-tala is given the name Adi-tala and it is by this name that the tala is popularly known. But somehow the names of the other tala-s have remained unfamiliar.

We also find that even though the 35 tala-s have to be referred to by their respective jati-s, in practice the tala names without the prefixing of the jati refer to one particular variety of the tala.

For instance, the name Dhruva-tala would in general refer to all the five kinds of Dhruva-tala, yet in particular, just the term Dhruva-tala refers to Caturasra-jati Dhruva-tala alone. Hence Caturasra-jati Dhruva-tala may alone be referred to simply as Dhruva-tala. The other four varieties will have to be referred to with the jati names prefixed to them.

Similarly the other six tala names when used without any prefixing of jati names refer to one particular variety.

The whole list is given below.

1. Dhruva tala - Caturasra-jati Dhruva-tala
2. Mathya tala - Caturasra-jati Mathya-tala
3. Rupaka tala - Caturasra-jati Rupaka-tala
4. Jhampa tala - Misra-jati Jhampa-tala
5. Triputa tala - Tryasra-jati Triputa-tala

6. Ata tala - Khanda-jati Ata-tala
7. Eka tala - Caturasra-jati Eka-tala

Students will observe that the Sapta-tala Alamkara-s are set in these seven tala-s mentioned above.

It should also be borne in mind that the above 35 tala-s are an outcome of a scheme or prastara worked out by applying the 5 jati division to the basic seven tala-s. They do not represent the tala-s in actual use. In fact, only a minority of the tala-s is seen to be employed in compositions. Some tala-s are used only for setting Pullavi-s as part of the Alapana-Tanam-Pallavi form. Alamkara-s have been composed in all the 35 tala-s but they are rarely learnt.

EXTENSIONS OF THE THIRTY-FIVE TALA-S

Each of these 35 tala-s can be rendered with its total duration doubled or quadrupled by repeating each kriya twice or four times. In such cases the forms of the tala are respectively known as "irandukalai" (dvikala) or "Nalukalai" (catuskala). In other words when the tala is rendered with the specified kriya-s being executed once it is "orukalai" (ekakala). When each kriya is rendered twice it is "irandukalai" or dvikala and when each kriya is rendered four times it will be "nalukalai" or catuskala.

For example, in the Adi-tala rendered in orukalai the eight kriya-s, namely, the tattū, little finger, ring finger, middle finger, tattū, viccu, tattū and viccu will be executed once. When each kriya is rendered twice i.e., two tattū-s, the little finger twice, the ring finger twice and so on. The tala avarta will take double the duration to be completed and this form of tala rendering would be called Aadi tala irandukalai or dvikala-Adi tala.

In nalukalai or catuskala Adi tala each kriya will be rendered four times and consequently the tala will take four times the duration of the ekakala form.

CAPU-TALA AND ITS VARIETIES.

Capu tala is the general name given to tala-s in which the different kriya-s are not of uniform duration.

1. Misra-capu
2. Khandacapu
3. Tisra-capu
4. Sankirna-capu

The main feature of these tala-s is that only one kind of kriya is used, namely tattū. Further we do not use the term anga context

of these tala-s as there are no formulations of time sections like laghu, druta and anudruta.

1. Miśra cāpu :

This tala has two parts, the first one being two-third the duration of the second.

| (3/4) | (1) |

The tala is to be rendered with two tattu-s, and the total value is usually taken as 7.

In practice there are three time units in this tala the first one is one and a half times the duration of the following two. And also in practice the tala is manifested through three kriya-s.

| (1½) | (1) | (1) |

All the three times units are manifested through the kriya, tattu, i.e., there are three tattu-s in the execution of this tala. Some times the first kriya is seen to be rendered as viccu instead of a tattu. It does not make much difference whether it should be a tattu or a viccu since the completion of an avarta of the tala is perceived through the unevenness in the duration of the kriya-s rather than through the difference in the mode of execution of the kriya-s.

The Misra-capu tala may also be viewed as a very abbreviated form of the Tryasra-jati Triputa-tala. Tryasra-triputa rendered fast and with the nihsabda-kriya-s unexecuted would appear like Misra-capu tala. For this reason the Misra-capu tala is also attributed a total matra value of seven. The distribution of the matra value among the three units would be 3+2+2=7.

It is however to be remembered that unlike in the 35 tala-s, in this tala there are not as many kriya-s as there are matra-s. In some musical compositions this tala is seen to be employed with the order of kriya-s changed i.e., the longer kriya comes in the middle and sometimes at the end the three types of the tala are illustrated below.

a) 3 2 2 b) 2 3 2 c) 2 2 3

The last two b & c are referred to as Viloma Capu by some.

2. Khaṇḍa-capu :

There are two time units in this tala. The second unit has a duration which is one and a half times the first.

| (1) | (1½) |

Both the time units are manifested by the kriya, tattu. That is, there are two tattu-s in this tala.

The khanda-capu tala may also be viewed as a fast or abbreviated form of Tryasra-jati Rupaka tala. Tryasra-jati Rupaka-tala when rendered fast and with the nihsabda-kriya-s unexecuted would appear like Khanda-capu tala. For this reason the total duration of this tala expressed as five matra-s.

3. Tisra-cāpu :

There are two tattu-s manifesting this tala with the duration of the second being double that of the first.

| (1) | (2) |

This tala can be viewed as a abbreviated form of Caturasra-jati Rupaka-tala. But the total duration of this tala, Tisra-capu is usually taken as 3.

4. Saṅkīrna-cāpu :

There are two parts to this tala, the first being four-fifth the duration of the second.

| (4/5) | (1) |

In practice the tala is rendered with four tattu-s with the following divisions.

| (1½) | (1) | (1) | (1) |

The total duration value of this tala is taken as (3+2+2+2=)9 and hence the name Sankirna-capu.

[Note: Normally when merely the word Capu-tala is used, it refers to Misra-capu Tala. To indicate the other varieties, the prefixes, like Khanda, Tisra etc. have to be specifically mentioned.]

Appendix - 4

Scheme of Thirty-five tāla-s

No.	jāti	Structure	mātrā-s	name
ध्रुव ताल				
1	त्र्यश्रा	13 0 13 13	3+2+3+3=11	मणि
2	चतुरश्रा	14 0 14 14	4+2+4+4=14	श्रीकर
3	खण्डा	15 0 15 15	5+2+5+5=17	प्रमाण
4	मिश्रा	17 0 17 17	7+2+7+7=23	पूर्ण
5	सङ्कीर्णा	19 0 19 19	9+2+9+9=29	भुवन
मध्य ताल				
6	त्र्यश्रा	13 0 13	3+2+3=8	सार
7	चतुरश्रा	14 0 14	4+2+4=10	सम
8	खण्डा	15 0 15	5+2+5=12	उदय
9	मिश्रा	17 0 17	7+2+7=16	उदीर्ण
10	सङ्कीर्णा	19 0 19	9+2+9=20	राव
रूपक ताल				
11	त्र्यश्रा	0 13	2+3=5	चक्र
12	चतुरश्रा	0 14	2+4=6	पत्ति
13	खण्डा	0 15	2+5=7	राज
14	मिश्रा	0 17	2+7=9	कुल
15	सङ्कीर्णा	0 19	2+9=11	बिन्दु

झम्पा ताल				
16	त्र्यश्रा	13 U 0	3+1+2=6	कदम्ब
17	चतुरश्रा	14 U 0	4+1+2=7	मधुर
18	खण्डा	15 U 0	5+1+2=8	चण
19	मिश्रा	17 U 0	7+1+2=10	सुर
20	सङ्कीर्णा	19 U 0	9+1+2=12	कर
त्रिपुट ताल				
21	त्र्यश्रा	13 0 0	3+2+2=7	शङ्ख
22	चतुरश्रा	14 0 0	4+2+2=8	आदि
23	खण्डा	15 0 0	5+2+2=9	दुष्कर
24	मिश्रा	17 0 0	7+2+2=11	लील
25	सङ्कीर्णा	19 0 0	9+2+2=13	भोग
अठ ताल				
26	त्र्यश्रा	13 13 0 0	3+3+2+2=10	गुप्त
27	चतुरश्रा	14 14 0 0	4+4+2+2=12	लेख
28	खण्डा	15 15 0 0	5+5+2+2=14	विदल
29	मिश्रा	17 17 0 0	7+7+2+2=18	लोक
30	सङ्कीर्णा	19 19 0 0	9+9+2+2=22	धीर
एक ताल				
31	त्र्यश्रा	13	3	सुद
32	चतुरश्रा	14	4	मान
33	खण्डा	15	5	रत
34	मिश्रा	17	7	राग
35	सङ्कीर्णा	19	9	वसु

SIGNS AND SYMBOLS USED IN NOTATION

Introduction

Notation, also called variously as "Sangita-lipi", "Isai-lipi" and "Svara-tala-kurippu" in Tamiz, is a method of representing music on paper. In other words it is a mode of representing, the sound form of music, visually through various signs.

Notation is an aid in learning and preserving music. Just as in language we have the written script to represent the different sounds, in music too signs have been devised for representing different tones. In language however, the art of writing itself has developed as a branch almost independent of spoken language. Not so in music. In music the purpose lies in enjoying the aural tonal form and the the written signs only act as aid in the process of learning and preserving music. A written form of notation should be utilised only to provide the clue to remember the musical pieces which have already been learnt orally from a teacher. Similarly if we have not been singing a song for some months and have forgotten the melodic construction of some portions of the song then the notation can come in handy to make us recollect the original construction.

Notation can only complement the learning from the teacher and not replace it. In short, it is not proper to attempt to learn a totally unheard composition from a notation.

Let us now familiarise ourselves with the details of the signs and symbols used in notation.

Notation

Notation, as we have explained earlier, enables us to represent music on paper. It contains signs and symbols that corre-

spond to the various elements pertaining to the different aspects of music. The different aspects of music have already been described as —

- 1) Dhatu (2) Matu (3) Kalapramana 4) Tala

The signs used under the different aspects will be enumerated now.

Dhatu

Dhatu refers to the melodic structure of music. The melody is analysed into units called svara-s. Svara-s are of two kinds -

- (a) those which are plain pitches
- (b) those which are not plain but moving, i.e., with gamaka-s.

The signs for representing the seven svara-s in English are -

sadja - s rsabha - r gandhara - g
madhyama - m pancama - p dhaivata - d
nisada - n

The uniqueness of our system is that the svara units are even sung with the symbols corresponding to them. And not only the plain svara-s but even the oscillating svara-s are sung with the symbols. For instance, in the opening phrase of the Svarajati "Rave me" in the raga Aanandabhairavi we have the svara symbols sung plainly as well with oscillations.

p . . . p m g m
pa . . . pa ma ga ma

The symbols "pa pa ma" are plain svara-s. The next symbol 'ga' is not a plain svara but a movement starting from the pitch of madhyama descending upto gandhara with unbroken continuous movement. For plain svara-s the corresponding signs s, r, g etc. are used. For those which are not plain but rendered with gamaka-s extra signs or extra svara-s are used to indicate the type of movement.

The svara-s, the symbols used in performace and the signs for notating them are listed below.

	Svara	symbol	sign
			sung
1	Sadja	sa	s

2	Rsabha	ri	r
3	Gandhara	ga	g
4	Madhyama	ma	m
5	Pancama	pa	p
6	Dhaivata	dha	d
7	Nisada	ni	n

Sthayi indication

The signs s, r, g, etc. when used in notation actually represent only the svara-s of the madhyasthayi. For the svara-s of other sthayi-s additional signs are used.

Mandra-sthayi - A dot is placed below the svara sign to indicate this sthayi. e.g.,

n d p m g r s

.....

Tara-sthayi- A dot is placed above the svara sign to indicate the sthayi. e.g.,

.....

s r g m p d n

For still lower sthayi-s like Anumandra, two dots and more are placed below the svara-s and for still higher sthayi-s two or more dots are placed above the svara-s. e.g.,

n d p s r g

.....

Svara Varieties :

The signs used for representing the svara-s are "s, r, g, m, p, d, n, ". They are always the same irrespective of the variety of the svara occurring in the raga. For instance, if it is the giitam "Sri gana natha" in Malahari raga, then the sign to denote shuddha-rshabha is 'r'. And if it is the giitam "Vara vina" in Mohana raga then too the sign is 'r'. Then how is one to know what variety is occurring in the notation ?

This is done by writing the name of the raga at the top left corner of the page, before starting the notation. Below the name

of the raga, the name or the serial number of the parent mela of the raga is indicated. This will enable the reader to know what variety of svara-s occur in the raga and in the notation. See the example given below.

"Vara vina"
Gitam

Raga : Mohana
Mela : 28

If two varieties of the same svara occur in a raga, one as a svakiya-svara and the other as anya-svara then the anya-svara is indicated by putting an asterisk sign over it wherever it occurs. See the following example from the Ata-tala varnam "Viriboni" in Bhairavi ragam.

*

s, , r n, d, n, s, r, , g s, r,

Gamaka signs :

[Note : All the gamaka signs used are being explained below. However at this stage, that is in the first year of the course, you might find it difficult to understand all or a few of them and also find it difficult to relate them to performance. So please do not feel discouraged, you would be able to understand all of them in your second and third years.]

1. Kampita - This is a shake of a svara, either about its svarasthana or just above or below its sthana. For instance, in the svarajati "Rave me", in the last carana, in the phrase notated below the ending 'ga' has a kampita.

p, d p m g m, m, , , m, p m g r g, g, , ,

To indicate the kampita the sign '~' is placed above the svara. Or the svara is sub-divided into smaller svara units and notated as

g̃ g,mg g,mgg,mg

2. Sphuritam : This refers to the anusvara-s heard when a svara is sung or played as a pair or Janta.

The sign used is . . This sign is same as the that used in arithmetic for "therefore".

3. Nokku : When a svara is stressed at the commencement or in the middle of a phrase then that stress is "nokku". The sign for that is 'w'. For instance, in the krti "Mayatita svarupini" in Mayamalavagaula raga, the use of this gamaka is shown below.

w
s r g m p d ||
w
n s n d p m g m g r s n ||

4. Ravai : When we descend from one svara to the next lower such that second svara commences its descent from the the previous one then it is Ravai. The sign for this is '^'. For instance, in the gitam, "kamalajadala" the use of ravai is shown below.

s s s | n d | n s | | n d p | d p | m̂ p |

The svara 'ma' descends from 'pa'. This may also be written as

| | n d p | d p | p̄ m p |

That is 'm' is dub-divided as 'pm' and so in the time duration of one svara, two will be sung which is indicated by the horizontal line above the two svara-s, a point that we shall explain under the aspect of Kala-pramana.

5. Khandippu : When a svara descends, not to the next one immediately below but to the second one below it while merely touching the the svara in between then it is Khandippu. The sign for this is

√. In the krti "kapali" in Mohana raga this usage occurs as shown below.

√
g . p dp r . s . |
ka . pa . li . . .

The same can also be notated as —

g . p dp ^gr . s . |
ka . pa . li . . .

That is, 'ri' originates from 'ga'. Hence 'ga' is written above 'ri' at the top. to its left.

6 Jaru : Jaru refers to ascending to higher notes or descending to lower notes without break, that is with continuity of the svara-s and not simply jumping from one to the other. It is of two kinds -

a) Erra jaru, indicating ascent.

The sign for this is '/'

b) Irakka jaru, indicating descent

The sign for this is '\'

In the gitam "padumanabha" in Malahari raga the Erra-jaru is seen in the following phrase.

pa du ma na . bha . || pa ra ma pu ru sha . ||

s/ d . d p m p ||
pa ra . njyo . . ti

We see the use of Irakka-jaru in the gitam "varavina" in Mohana raga.

g p d s \ d p || d p g g r s ||
va . nci ta pha la da . . . ya ki

7. Odukkal : Stationed on a svara, if the next higher svara is sung or played from this lower position itself through pushing, then it is odukkal. The sign for this is 'X'

This gamaka is seen to occur in the opening phrase of the varnam "evari bodhana" in Abhogi raga as notated below.

X
r . g . g r s .
e . va . ri . . .

This can also be notated differently as given below.

r . rg . g r s .

8. Orikai : While descending from one svara to the lower ones, touching a higher svara in between is orikai. The sign for this is 'y'. The use of this gamaka is seen in the Svarajati "Rave me" in Anandabhairavi raga, as shown below.

T T T

p , , , p m g m p , m , p m g r s , , , ,
 ra ve me. ma. gu. va

This can also be notated as follows.

p , , , p m g m p , m ,
 ra ve me.

p „ d m „ p g „ m r s , , , ,
 ma. gu. . . . va

Matu

Matu refers to the text of the song. This is written in a line below that of the svara signs. Below each svara the corresponding syllable of the text is written. If below a particular svara there is no syllable but only the vowel of the previous syllable is being extended then that extension is indicated by placing a dot. See the example.

m p d s s r
 sri . ga na na tha

Kala-pramana :

Kalapramana refers to the duration (pramana) of the time (kala) taken by each svara and we shall now see how this aspect is indicated in notation.

The signs for svara-s namely, s, r, g, m, p, d and n, themselves incorporate the duration of one aksarakala in them. That is, the sign 's' itself indicates the pitch shadja as well as the fact that the duration of the svara is one aksara.

Increasing the Duration

If the duration of a svara is to be extended beyond one aksara then a sign ',' similar to that of is added. "s," — means that sadja is to be sung for a duration of two aksara-s. Further extensions have to be indicated through placement of more ',' signs have to be appended.

In some books a sign ';', similar to that of a semicolon is used to indicate extensions of two aksara-s. But in the notation adopted in these lessons prepared for you, this sign has not been used.

Similarly the capital letter of the respective svara-s are used in some books to indicate the duration of two aksara-s, e.g.,

"S = s,". This too has not been used in the notations in the lessons for this course.

Decreasing the Duration

To decrease the duration of a svara by half a horizontal line is place over the svara. In some books, to avoid confusion in printing (since gamaka and sthayi signs have also to be placed above the svara-s) the horizontal lines are placed below the svara.

For instance, if sa is sung for a duration of one aksara, then its duration is halved by placing a horizontal line over it and, in fact, two such 'sa'-s can be sung during the one aksara duration.

s = s s

To decrease the duration still further by half, one more line is place above the svara, i.e., a total of two lines are placed above the svara. For further contraction of duration, more such lines have to be placed. See the example below.

s = s s = ===== s s s s = ===== s s s s s s s s

In the first stage of decrease, the value of sa becomes half-aksara, in the second stage it becomes one-fourth and in the third stage it becomes one-eighth.

Tala

Tala is the time framework within which the song is constructed. The signs used in this sphere are as follows.

1) Anga-s

a) Laghu = | The jati of the laghu is indicated next to the vertical line. e.g.,

Caturasra-jati laghu = |4.

b) Druta = O

c) Anudruta = U

- 2) End of an anga through a vertical line, |
- 3) The end of an avarta of the tala is indicated through two vertical lines, ||

4) Graha or Eduppu

a) Anagata is indicated through a sign used for denoting plus, '+'. For instance, the krti "Raghunayaka" in Hamsadhvani raga set in Adi-tala, has an anagata-graha of $1\frac{1}{2}$ matra-s. That is the song commences after a duration of $1\frac{1}{2}$ matra-s has elapsed after the tala has started. this is indicated thus. + $1\frac{1}{2}$. This is written at the right top corner of the page below the name of the tala.

b) Atita graha : The minus sign is used, '-'. e.g., $-\frac{1}{2}$.

c) The point of commencement of the composition is indicated by placing an asterisk sign at that point. See the example below.

.....*n, s, r, g s, r,
vi. ri. bo

Other Details :

We have covered all the signs that go into the writing of notation. We shall now look into how the other details like the name of the raga, form etc. have to be presented.

Before the writing of the notation proper the following details have to be furnished at the beginning of the page.

- 1) Starting words of the song
- 2) Name of the Musical form
- 3) Name of the Raga
- 4) Serial number of the parent mela of the raga
- 5) Name of the Tala
- 6) Details of eduppu (only for those other than sama-eduppu)
- 7) Name of the Vaggeyakara

The above details must be furnished in the following format.

Opening words of the Song
Musical Form

Name of the Raga
Mela No.

Name of the Tala
Eduppu
Vaggeyakara

Notation

A specimen for the above details is given below.

"Raghunayaka "
Krti

Raga: Hamsadhvani
Mela No. 29

Tala : Aadi
Eduppu: + $1\frac{1}{2}$
Tyagaraja

Notation

Certain other details are also given sometimes along with the notation. These are -

- 1) Text or Sahityam of the song. This is given after the preliminary details and just before the actual notation.
- 2) Meaning of the song. This is given after the text of the song and before the notation proper.

LESSON - 9

ABILITY TO WRITE SVARAJATI AND VARNA IN NOTATION

Students are requested to familiarise themselves with the mode of writing notation described in Lesson no.8. For model Svarajati and Varna notations see the lesson for Paper-I - Practical-I.

LESSON - 10

(A) CLASSIFICATION OF MUSICAL INSTRUMENTS

We have a rich variety of musical instruments varying in shape, size, construction, tone colour, and technique of play, belonging to all the three main groups, stringed, wind and percussion. The important features of these instruments is that in almost all the instruments there is provision for bringing out all the nuances of the melodic as well as rhythmic aspect of music.

The musical instruments used in India can be classified under many heads:

A

1. Chordo-phones

Chordophones denote stringed instruments. In these the sound is produced by the vibration of strings. Chordophones are called Tata-vadya-s in Samskrta and Narambu-kaurvigal in Tamiz.

Examples of stringed instruments are Tambura, Vina, Gotuvadyam and Violin.

2. Aero-phones

Aerophones are wind instruments in which the sound is produced by the vibration of air column in a tube. Aerophones are called Susira-vadya-s in Samskrta and Tulai-karuvigal in Tamiz.

Examples of wind instruments are Flute, Nagasvaram, Shahnai and Ottu.

3. Membrano-phones

These are instrument in which the sound is produced by the vibration of a skin stretched over a vessel or resonator. Those instruments in which sound is produced by the vibration of the skin are called Avanaddha-vadya-s in Samskrta and Tol- karuvigal in Tamiz.

Examples - Mrdangam, Kanjira, Suddha maddalam and tavil.

4. Idio-phones •

These are instruments in which the vibration caused by striking two solid pieces of wood, metal or other material. They are also called Auto-phones. In Samskṛta they are called Ghana-vadya-s and Kanjakkaruvigal in Tamiz.

Examples - Cipla, cymbals, jalra, talam, Jalatarangam and Ghatam.

In Western Music, Membrano-phones and Idio-phones are together classified as "Percussion" instruments.

5. Electro-phones

In these the sound is produced, amplified or altered through electronic circuits. Examples for these are Electronic Sruti-box, Electronic Talometre, Electronic Key-Board etc.

These are again of two types.

a) One in which the sound is produced through normal means such as in the four classes of instruments mentioned above, Chordophones etc. But the amplification and timbre control is done through electronic equipments. For example, Electronic-Vina, Electronic-Mandolin. In Electronic-Vina, for instance, the music is produced by normal means by plucking the string and playing on the frets. But a "Pick-up" is attached to the vina and the vibrations are fed through Electronic amplifiers and the sound is expressed through speakers.

b) The other type of Electronic instruments are those in which the sound itself is totally produced through Electronic circuits. In instruments like Electronic Sruti Box, Electronic Tambura the sound is produced this way.

CLASSIFICATION OF STRINGED INSTRUMENTS

I.

The stringed instruments may be classified as follows:

- a. Bowed : Also called Dhanvija in Samskṛta. e.g. Violin, Sarangi and Dilruba.
- b. plucked : It is also called Nakhaja. e.g., Vina, Gottuvadyam and Sitar.
- c. Struck : Those struck with a hammer or a pair of sticks. e.g., Santur, Gettuvadyam, Piano.

Bowed instruments have 2 varieties

- i. Those with plain finger board. e.g., Violin, Sarangi.
- ii. Those with frets: e.g., Dilruba, Esraja.

Plucked Instruments also have 2 varieties:

- i. Those with plain finger board - e.g., Gottuvadyam, Saroda.
- ii Those with frets - e.g., Vina, Sitar.

II.

Stringed instruments may also be classified as follows.

- i Instruments played on open strings - e.g., Tambura, Ektara, Dotara.
- ii Instruments in which strings are stopped and played - e.g., Vina, Gottuvadayam.

CLASSIFICATION OF WIND INSTRUMENTS

1. Instruments in which the sound is produced by blowing at the sharp edge of a mouthhole. Flutes are instruments of this type.

Flutes are of two types - Transverse flutes, like the ones used in music concerts and the straight or vertical flutes.

2. The lips are pressed against the mouth-hole and begin to vibrate when blowing commences. Trumpets, trombones, Tiruccinnam and Ekkalam are instruments of this type.

3. The wind is blown against reeds which vibrate. These are of two kinds -

- a. Single reed : Clarinet
- b. Double reed : Nagasvaram, Shahanaï, Oboë.

In Harmonium, which is a reed instrument the wind is supplied by a mechanical contrivance, commonly bellows. And also for each svara there is a separate reed as seen in mouth-organ.

II

Wind instruments may be classified in the following way also.

1.

a) Those which have pipes with finger holes. e.g., Flute, Nagasvaram, Shahanaï

b) Those which have pipes without finger holes. e.g., Gaurikalam, ekkalam, kombu

2. According to the material with which they are made, the wind instruments may be classified into,

a) Wood wind instruments. e.g., Flute, Nagasvaram and Clarinet

b) Brass wind instruments. e.g., Tiruccinnam, Ekkalam

III

CLASSIFICATION OF MEMBRANOPHONES

1.

a) In some avanaddha-vadya-s the skin is stretched over an open circular frame of wood or metal. e.g., Kanjira, Tambattam, Suryapirai.

b) In some the skin is stretched over a hollow body enclosing air inside. e.g., Damaram, Tabla.

2. a) In some avanddha vadyas the skin is stretched over one face of the instrument. They are called Eka-mukha vadyas e.g., Kanjira, Damaram:

b) In some, skins are stretched over two faces of the instrument. They are called dvi-mukha vadya-s. e.g., Mrdangam, Tavil.

c) Pancamukha vadya with five faces, as seen used in the Tyagarajasvami temple at Tiruvarur.

3. Based on the manner of play, the drums may be classified into:

a) Those played with the two hands. e.g., Mrdangam.

b) Those wherein the faces are struck by a pair of sticks. e.g., Damaram, Nagara.

c) Those in which one face is played by the hand and the other face by a stick. e.g., Tavil

d) Those which are self struck. e.g., Budubudukai

e) Those in which one side is struck with a stick and the other stroked by a flat piece of stick. e.g., Urumi.

4. According to the shape of the instrument percussion instruments may be classified into:

a) Barrel shaped drums: Mrdangam, Dolak.

b) Cylindrical drums: Cenda, Pambai.

c) Hourglass shaped drums: Udukkai, Budubudukai, Timila.

d) Pot shaped drums: Tantipanaï.

e) Cup shaped drums: Nagara, Bheri.

5. Tunable instrument : Mrdangam.

a) Non Tunable instrument : Kanjira, Ghatam.

6. Vadya-s also may be classified into :

a) Pradhana Laya-vadya - those tala vadya-s which are indispensable for a concert are called pradhana vadya-s. e.g., Mrdangam, Tavil etc.

b) Upa Laya-vadya - those vadya-s which may or may not be used in concerts are called upa vadya-s. e.g., kanjira.

B

Musical instruments may also be classified under the following heads according to their utility in various types of concerts.

1. Music concerts:

a) Sruti vadya - instruments which provide sruti accompaniment e.g., Tambura, Ottu, Sruti box.

b) Laya vadya - instruments which provide rhythmic accompaniment e.g., Mrdangam, Kanjira, Ghatam

c) Sangita vadyas - those in which music can be played. e.g., Vina, Violin, Flute, Nagasvaram.

2. Those used in temples : Horns, Trumpets, Mukhavina, Conch, Pancamukhavadya.

3. Those used in martial music: Vira murasu, Bheri, Dundubhi.

4. Those used in folk music: Ektara, Tuntina, Magudi.

5. Those used in class rooms for experimental purposes : Pradarsana vina, Grama-murchana pradarsini.

C

Based on the number of notes they produce at a time, instruments are classified into —

a) Monophonous instruments - Instruments which give only one note at a time are called monophonous instruments. e.g., Flute, Ektara, Nagasvaram, Kanjira, Bheri. Human voice can be viewed as a monophonous instrument as it can sing only one note at a time.

b) Polyphonous instruments - Instruments which can produce more than one note at a time are called polyphonous instrument. e.g., Violin, Vina, Gotuvadyam.

D

According to the status of the instruments in concerts they are classified as follows:

a) Pramukha vadya : Concert instruments like Vina, Flute and Gotuvadyam are primary instruments or mukhya vadya-s.

b) Pakka vadya : Instruments like Violin, Sarangi are also instruments used for accompaniment, or pakka vadya-s.

E

Based on whether the instrument is played solo or whether it is used as accompaniment instruments are classified as follows.

a) Suskam: The instrument which are played as solo. e.g., Vina, flute, Nagasvara.

b) Gitanugam: i.e., the instrument when used as accompaniment to vocal music. e.g., Violin, Tambura, Mrdangam

c) Nr̥ttariugam: Instrument when used as accompaniment for dance. e.g., Flute, Clarinet, Mrdangam.

d) Dvayaṇugam or ubhayanugam are instruments used as accompaniments for both vocal and dance. e.g., Violin, Flute, Mrdangam.

b) Upa Laya-vadya - those vadya-s which may or may not be used in concerts are called upa vadya-s. e.g., kanjira.

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d) Dvayañugam or ubhayanugam are instruments used as accompaniments for both vocal and dance. e.g., Violin, Flute, Mrdangam.

(B) KNOWLEDGE OF THE CONSTRUCTION AND TUNING OF MUSICAL INSTRUMENTS

1. TAMBÚRÁ

This is a classical drone instrument of India. Its parts are

- | | | |
|------------|-----------------|----------------|
| a. strings | b. bridge | c. kudam |
| d. neck | e. dandi | f. tuning pegs |
| g. jivali | h. tuning beads | |

It would be better if all the parts are made of the same wood. Jack wood is used to make a tambura.

Kudam :

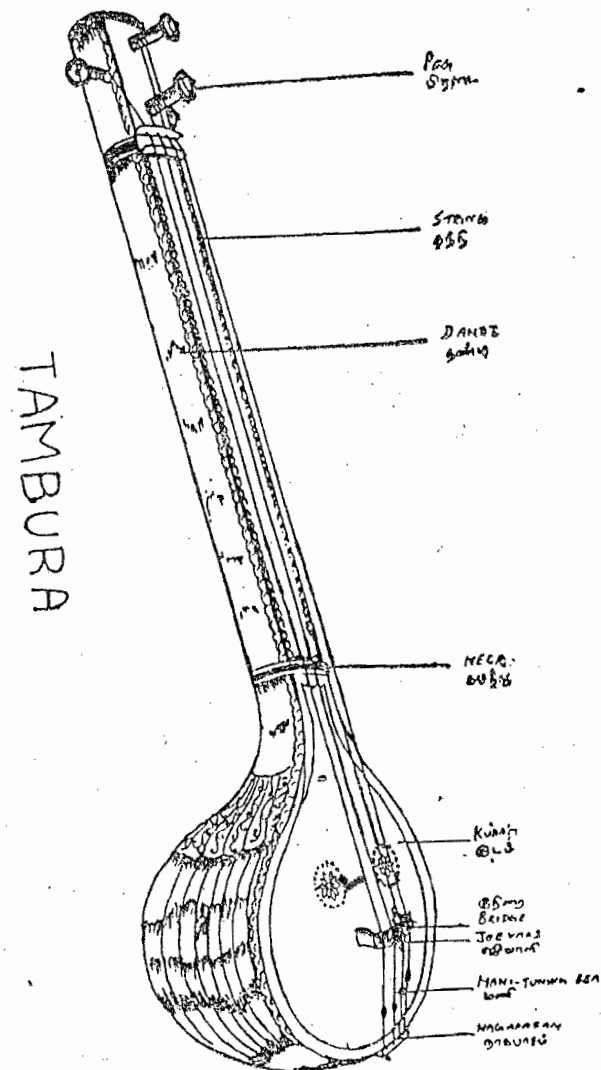
Wood is got from trees which are about 50 years old. This wood is exposed to sun and rain and the seasoned wood is used to scoop out to get the required hollow shape pot like bowl. This pot or kudam can be of different sizes. This hollow pot is then covered on the top by thin flat covering, made of the same wood and fixed to the portion by pin like nails. The diameter of the covering plank varies according to the size of the kudam.

Kudam is made and at the centre of the kudam, bridge is fixed and strings run over it.

Dandi and neck:

The dandi is separated from the neck by means of a projecting ledge of wood. This is hollow and is covered by a thin piece of wood. The dandi is broader near the belly and narrower towards the neck. On the top plank of the kudam is placed the bridge. Over this bridge pass the four strings, viz.

mandra pa - madhya sa - madhya sa - mandra sa



Tuning Pegs :

Tuning pegs are fixed to the neck, two on top, perpendicular to the dandi and two one on either side of the dandi. They are made of wood. Into the holes of these pegs are inserted one end of the strings. The four strings pass through holes in a ledge fixed at the neck and over the dandi and bridge and are finally fixed to the attachment at the other end of the bowl. This metal or wooden attachment is the nagapasam. Beads of ivory or wood called pusula are threaded on the strings and they help to tune the instrument accurately. The strings are tuned to —

mandra-pa, madhya-sa, madhya-sa, mandra-sa
respectively. They are also respectively referred to as
pancama, sarani, anusarani and mandram strings.

A buzzing sound is produced when strands of silk thread are placed between the bridge and the strings. This is called jivali.

Tambura has holes near the bridge to emit the sound from the resonant body. Tambura is held upright with the bowl resting on the left thigh and the right hand twanging the strings. The strumming of the tambura helps to maintain a continuity of sound and is used to provide sruti to any music.

The gauge numbers appropriate to the pitch are given below:

Pitch	Gauge no.
C or 1 kattai	28
D or 2 kattai	29
G or 5 kattai	31
G lower	26
C lower	23
F lower	25

2. VĪNĀ

The principal parts of the vina are -

- a) kudam (b) bridge (c) dandi
- d) frets (e) tuning pegs (f) strings
- g) langar (h) yali

Kudam:

It is a pear shaped wooden instrument hollowed out of a big block of jackwood. This wood is prepared the same way it is done for Tambura. The diameter of the covering plank varies according to the size of the kudam. Usually it will be about 10" to 12" in diameter.

The depth of the kudam will be from 9" to 10" to be in proportion with the kudam and its top. Deeper the kudam louder will be the sound.

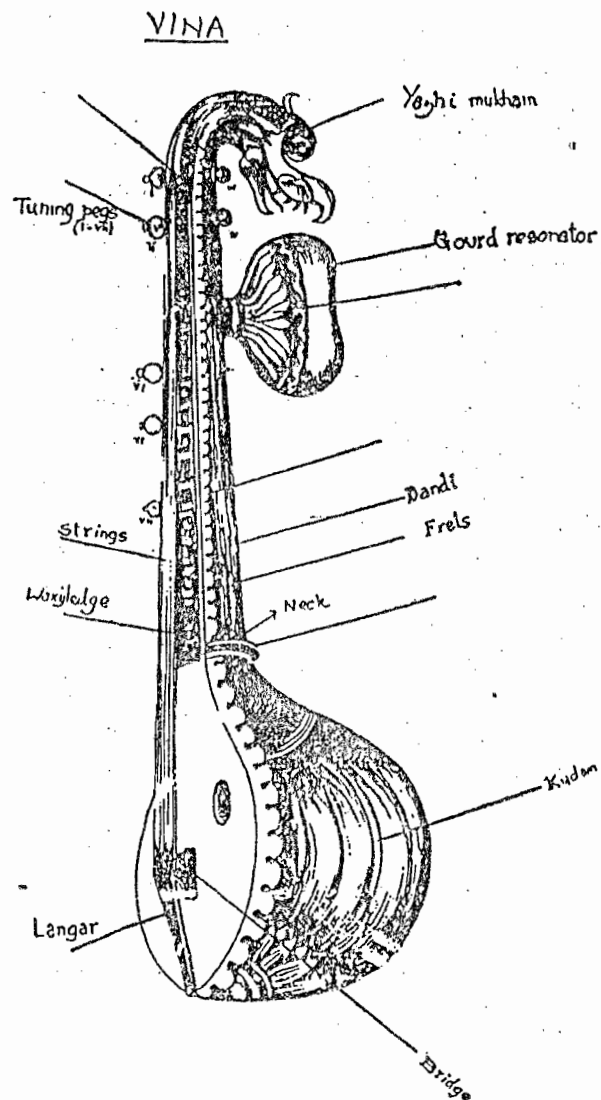
Bridge:

The bridge also made of wood is placed almost at the centre of the covered top of the kudam. Its construction deserves special attention. The bridge made of wood is in the shape of an arch. On the top of this wooden bridge a rectangular piece of bronze plate is glued permanently. On top of the wooden bridge and adjacent to the longerside of the metallic plate, there is a strip of wood with four grooves for the four strings to pass through. A small arc shaped metal bridge is attached to the main one. This is for the three side strings to pass through. The side strings are plucked to indicate the tala.

And on the covering plank close to the bridge, near the two feet, are a number of holes in circular formation. These are provided to guarantee good resonance to the vibrating sound of the instrument.

Dandi:

The dandi of the vina is made of the same wood as the bowl or kudam. A projection separates the stem of the dandi



from the kudam. The stem is also hollow. The neck is attached to the dandi with ivory ornamental joints and usually curved downwards ending with what is called Yali mukham (resembling a dragon head). At the yali-end of the stem the instrument is supported by a gourd or soraikkai and forms a rest for the vina. It also helps in contributing to amplification and timbre.

Frets:

The frets are made of bell metal of best quality. Frets are small cylindrical rods about 3" to 3½" long. They are fixed on the wax base which runs along the dandi. This wax base is made flexible through gentle heating so that the frets may be positioned for the required pitches. A total of 24 frets are fixed over the length of the dandi and the Vina has a general range of three and a half octaves.

Tuning pegs:

For the four main strings there are four pegs, placed two on either side of the neck. The pegs for the side strings are placed on the side of the stem near the player. The strings are tuned to -

anumandrasthayi-pancama, mandrasthayi-shadja, mandrasthayi-pancama and madhyasthayi-shadja.

The three side strings, in the descending order of height, are respectively tuned to -

madhyasthayi-shadja, madhyasthayi-pancama and tarasthayi-shadja.

The anumandra pancamam and mandra pancamam are of copper wound steel strings while the rest are of plain steel.

Langars:

Seven in number, one for each of the seven strings, these can be called metal fastenings. At one end they are

attached to the nagapasam which is fixed to the extreme end protruding over the top plank. A small projection from the nagapasam with a gap between it and the top plank, allows the langars to be fastened to the nagapasam. The other ends of the langar are attached to the seven strings, which pass through the grooves on the bridge and which in turn are fastened to the seven tuning pegs.

In the last five years instead of the traditional type of langar-s a metal plate is attached to the nagapasam and Screw-adjusters similar to those used in Violin are fastened. These are used for fine tuning.

All types of gamaka-s can be played on this instrument.

Places like Tanjavur, Mysore and Vijayanagaram are famous for the manufacture of Vina-s.

3. VIOLIN

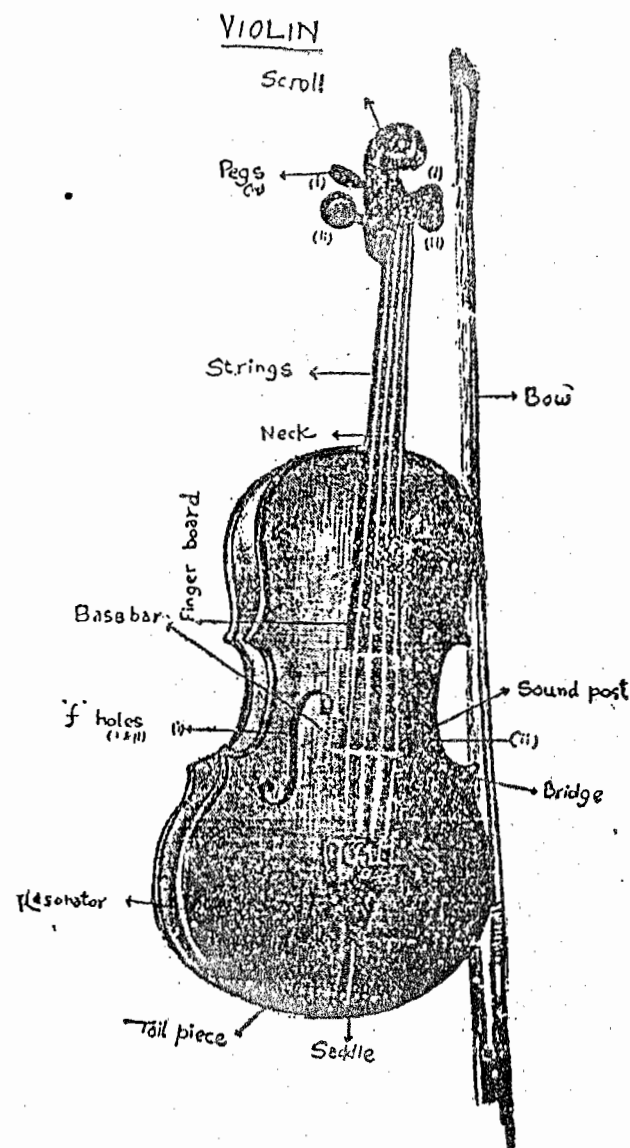
The principal parts of the violin are -

1. body or resonator with the 'f' holes on it
2. bridge
3. the bassbar
4. sound post
5. neck
6. finger board
7. tail-piece
8. pegs
9. strings
10. bow.

Body:

The body of the Violin is made of the wood of pine and maple trees. Like choosing the wood for the Vina, we have to pay attention to the choice of the wood, which must be atleast 30 years old and well seasoned. The top plank or the belly, as it is called, of the Violin will be slightly elevated in the middle of the body and is made of Pine wood, Silver Oak or Sycamore.

The back plank of the violin is usually made of maple wood. When the instrument is made to vibrate the wood must be strong enough to withstand the penetrating sound produced. The belly and the back are separated by thin pieces of wood called ribs



The 'f' holes are helpful in spreading the air enclosed in the body of the Violin in an uniform manner. The body has a curve on both sides.

Bridge :

The bridge the bass bar and the sound post are vital parts of a Violin. The bridge is made of spruce wood or beech wood but is very strong. The height of the bridge should not be less than $\frac{2}{3}$ of the height of the sound post. Its position is in the centre, on the top of the violin. Strings rest on them when they are kept in tension.

Bass Bar :

Just beneath the left foot of the bridge (as it faces the finger board), a thin piece or strip of wood is placed on the lower side of the belly. It is inside the body and cannot be seen. It supports the bridge from inside the body.

Sound Post :

The other important part is the sound post fixed at the right foot of the bridge, kept in a tight position between the front and back of the Violin.

The Neck and Finger-board :-

Neck is also made of maple wood, and is secured to the body without screws and nails. It appears as a continuation of the back.

Finger board is made of ebony. It is fixed on the top part of the neck and extends over the belly with a gap of about $\frac{1}{2}$ ". The curve of the finger board, slightly elevated in the centre resembles the curve of the bridge though a little flattened.

Tail-piece :

Tail piece is an almost triangular shaped piece of ebony, at the wide base of which there are four holes into which the

strings are hooked. The other end of the tail piece is fastened by means of a gut or wire to a ebony button, which is a thick nail like wooden piece.

Saddle : The connecting gut or wire rests on the edge of the top plank and to prevent any groove-formation due to pressure, a small ebony piece is etched into the edge portion and it is called the "saddle".

The button is fitted into a hole at the centre of the rib on top of the violin.

Pegs

The tuning pegs are four in number and are placed in the peg-box which is just continuation of the neck and the other end of which ends in an ornamented portion referred to as the scroll. There are two pegs on either side of the neck.

For fine adjustments in tuning, adjusting screws or adjusters are fixed to the tail piece and the strings are hooked to the adjusters.

Strings

The strings are made of gut and steel, the former for lower octave pitch and the latter for higher pitch. They are tuned to

mandrasthayi-sa, mandrasthayi-pa, madhyasthayi-sa and madhyasthayi-pa.

Instead of gut, aluminium strings came to be used and these days chromium electro-metal wound steel strings are used. For madhyasthayi-pa, pure steel strings are also employed.

Bow

The bow is made up of three parts - the stick, the hair and the frog.

The bow-stick in violins made abroad are of brazilian wood, Pernambuco. It has a slight bend or curve in the centre. About 175 to 260 white horse hairs are laid evenly side by side and are fixed into a square hole in one end of the bow and on the other to a separate wooden part called the frog. The frog is fitted into long slit in the bow. The frog is kept attached to the bow by means of a long screw which when tightened helps in adjusting the tension of the bow hair. Instead of horse hair nylon fibre too is used.

4. GÓTUVADYÁM

It is a stringed instrument similar to Vina but has no frets. A range of nearly four octaves can be played on this. The right hand fingers pluck the strings. A small cylindrical or barrel shaped wooden piece is held in the left hand and by gliding it over the strings and stopping at the required length on the strings, notes are produced.

There are five main playing strings.

The first two strings, nearer to the performer, are tuned to madhyasthayi-shadja,

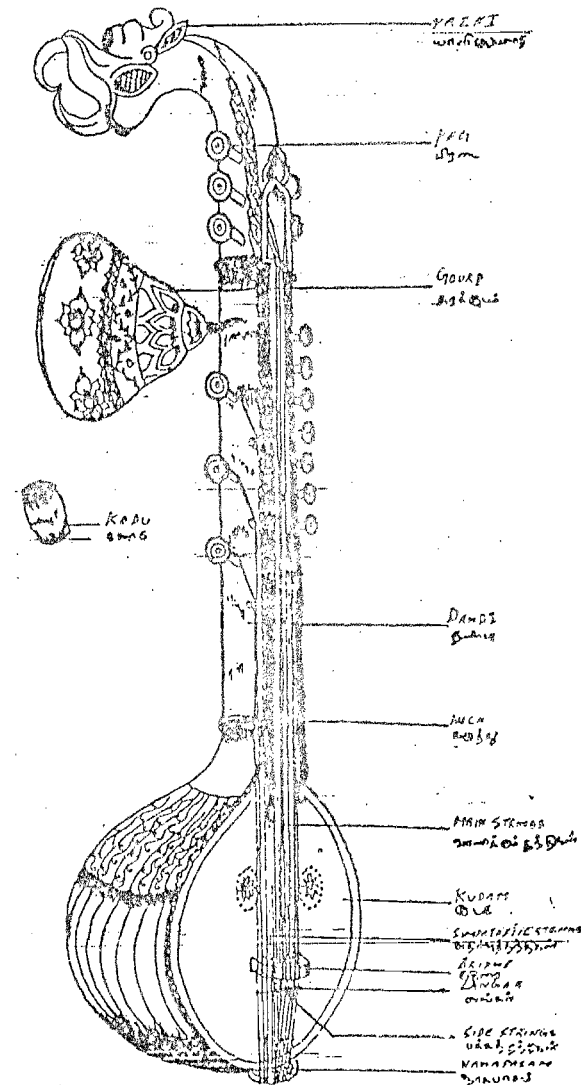
the third string is tuned to mandra-pancama, the fourth string to the mandra-shadja and

the fifth string to anumandra-pancama.

There are three side strings for sounding the shruti and for indicating tala-kriya-s.

The instrument is provided with sympathetically vibrating strings which pass over a small bridge beneath the main bridge and over the finger board below the main strings. There are seven such sympathetically vibrating strings and they are fastened to the screws or pegs placed on the dandi facing the player.

GOTTU VADYAM



These strings are tuned to the notes of Harikambhoji raga or to the scale of the raga that is being played or merely to sa and pa. When the corresponding plain svara-s are played on the main string these strings vibrate in sympathy and their vibration will increase the volume of sound and add to the tonal beauty.

This instrument has also been referred to as Māhanataka vina. In the last two or three years the instrument is also being called as 'Citra-vina'. Present-day performers on Gottuvadyam are also seen to make modifications in the number of playing and sympathetically-vibrating strings and also in their tuning.

5. FLUTE

Flute is a simple cylindrical tube of uniform bore closed at one end. Generally the length of the tube is 14" and its cross section about three fourths of an inch.

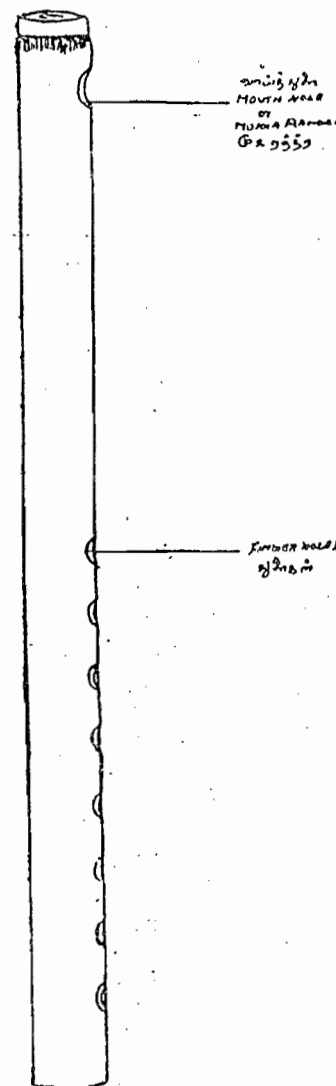
The mouth hole, or mukharandhra i.e., the hole used for blowing air is pierced $\frac{3}{4}$ of an inch from the closed end. Eight finger holes or some times nine are pierced in uniform size and they are smaller in size than the mouth hole.

The finger hole nearest to the mukharandhra is the hole in which the svara of highest pitch in the instrument can be produced. Therefore it is called as tara-randhra. All the holes are in straight line.

Flutes can be made of ivory, sandalwood, cane reed, gold or silver. But bamboo flutes are considered the best.

The flute is played by blowing air obliquely against the sharp edge of the mouth hole. The variations in pitch are caused by changing the length of the air column by closing and opening of the finger holes. The flute is held in a horizontal position and played. While the two thumbs hold

FLUTE



the flute in position, the three fingers of the left hand, leaving out the little finger and four fingers of the right hand are used to close and open the finger holes.

Normally the flute is held to the right side of the performer and played. The different svara-s separated by small and subtle intervals are played by partial closing and opening of the holes. Fast passages can be played accurately. Flutter tonguing is a special technique for playing fast passages when the centre of the tongue is made to vibrate in a tremulous manner. The flute is a monophonous instrument and can cover $2\frac{1}{2}$ octaves.

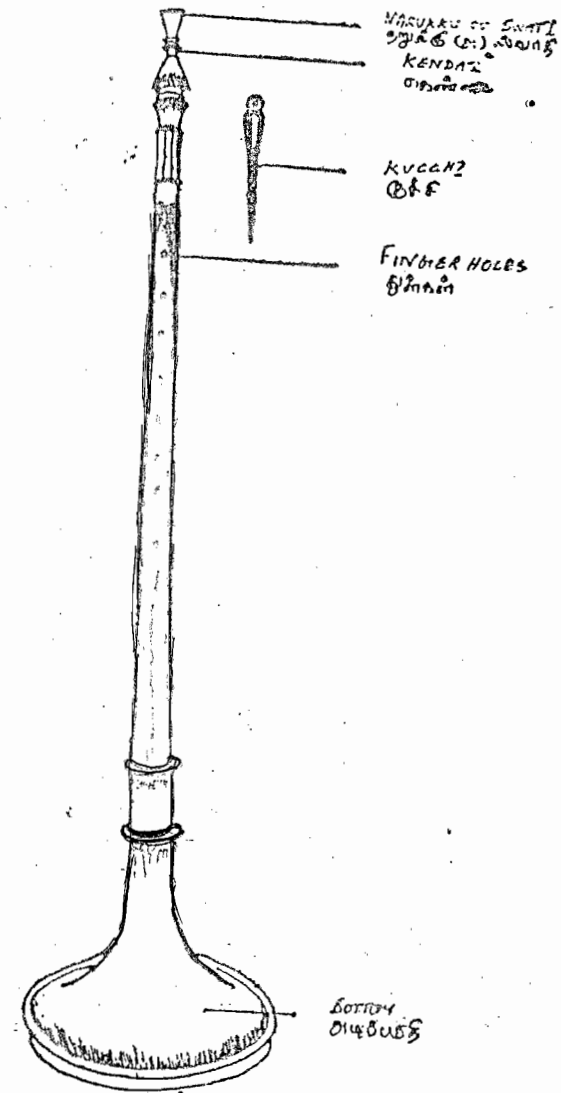
6. NAGASVARAM

Called also as 'Nayanam' it belongs to the family of wood wind instruments. It consists of wooden conical bore narrow at the top and enlarging downwards. The wood used for the body of the instrument is acamaram. It is also made of sandalwood, ivory or silver. Even stone nagasvaram-s are seen in some temples.

The nagasvaram has 7 finger holes. There are 5 other holes drilled at the bottom and these serve in controlling the accuracy of svara-s produced through the playing holes. Of these 5 holes, 2 pairs are placed opposite to each other near the lower end. They are called brahma-svaram. The fifth hole, i.e., the lower most is called adhara-svaram.

The wood used should be at least sixty years old. There is a metal staple at the top and it is called 'melanaisu'. A small metallic cylinder called 'kendai' is introduced and into this is inserted a mouth piece called 'narukku' which is also called 'Sivali'. This is made out of a reed called 'korukkai'. These reeds are also seasoned. A metallic bell is seen at the bottom. Sometimes, the staple, at the top, the bell at the bottom and the bore of the body of the instrument are of the same wood.

NAGASVARAM



Two varieties of nagasvaram are seen. The 'timiri' variety is shorter in length and higher in pitch. The 'bari nayanam' is long and has a vibrant tone.

Besides the spare reeds to be used while playing a bodkin of ivory or horn is used to clean the metal stape at the top and the bell at the bottom.

The system of fingering while playing is similar to the flutes but the subtle differences in pitch are produced by skilful adjustment of the air that is blown. Exercises in tuttukaram i.e., puffs of air characteristic of particular gamakas and passages are practised.

The nagasvaram is always accompanied by the tavil for rhythmic accompaniment which is played even when raga alapana is played.

'Ottu' is the other wind instrument which provides a constant drone accompaniment to the nagasvaram.

Nagasvaram is played in temples during rituals and in social functions like marriages and is regarded as a 'mangala vadyam' (auspicious instrument).

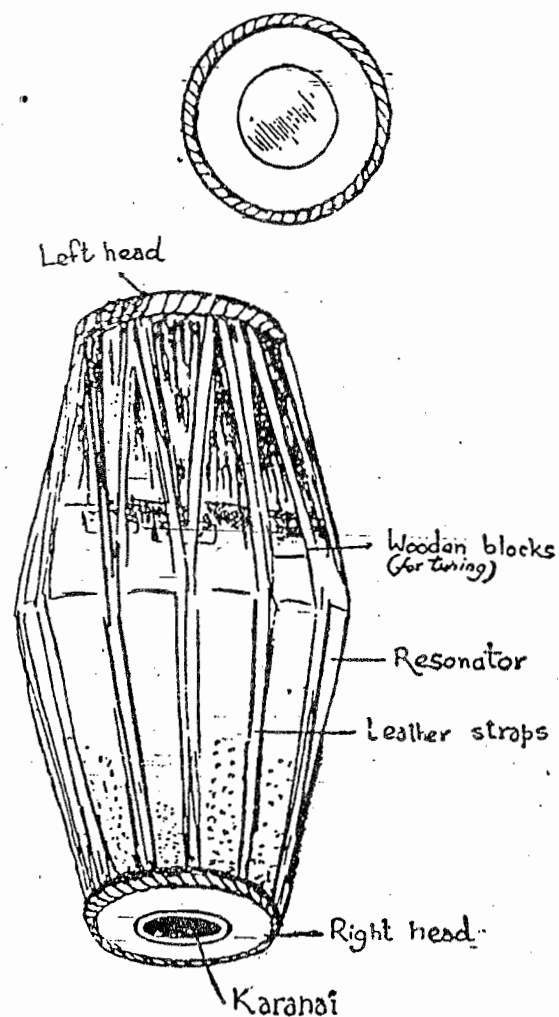
7. MRDANGAM

The body of the mrdangam is scooped out of a single block of wood. Jack wood, redwood, margosa or the core of the coconut tree are used. The shape of the body of the mrdangam can be compared to two bottom less flower pots joined at their rims.

The dimensions of the mrdangam for taggu sruti (low pitch) are —

- the length 24"
- the diameter at the centre 11"
- the diameter at the left side 7½"
- the diameter of the right head is 6½"

MRDANGAM



the length of the left half of the instrument $10\frac{1}{2}$ "
 the length of the right half is $13\frac{1}{2}$ "
 the thickness of the shell -
 $9/16$ " on the right side
 $10/16$ " on the left side
 $3/4$ in the middle.

For heccu sruti (high pitch) —
 the length is 22"
 the diameter at the centre is 10"
 the diameter of the right head is $6\frac{1}{2}$ "
 the diameter of the left head $7\frac{1}{2}$ "
 the length of the left half $9\frac{3}{4}$ "
 the length of the right half $12\frac{1}{4}$ "
 the thickness of the shell -
 right side - $\frac{1}{2}$ "
 left side - $9/16$ "

The right playing face of the instrument is tuned to the basic pitch or the adhara-sadja of the main performer. This face has three layers of skin. The innermost is hidden from the view. The layers are called -

vettu tatttu,
 kottu tatttu and
 utkarai tatttu.

The innermost layer is made of She-goat. It has circular hole of about 2 inches in diameter.

The middle layer, called capu-tol is the one which mainly produces the sound. It is also made of She-goat (fore-part of the body).

The outermost ring is called 'mlitu tol'. Calf skin is used for this. In it also there is a circular hole of about 2 inches diameter.

On the middle layer, and on its side facing out, a circular black paste, called Soru, Marundu or Karanai is applied. It is composed of manganese dust, boiled rice and tamarind juice. Sometimes boiled rice and iron filings are mixed and

applied. Usually the stone called kittan is powdered, mixed with rice and used for making soru or the black paste. The black paste is applied on the outer side of the inner skin (capu tol) in small grains and finely rubbed over for hardening with polished surface of a hard stone. The paste is thickest in the centre and thins out at the edges. It is this black layer that gives the fine characteristic tone to the Mrdangam.

The left face consists of three layers. Two are of buffalo leather with a circular portion of 3 inches diameter cut off in the middle, in both. The innermost full layer is of she-goat leather.

At the beginning of the concert paste made out of ravai (suji) is applied to this face to help maintain octave relationship with the right face which is tuned to adhara-sadja.

On the two hoops of the mrdangam there are sixteen inter spaces for the straps of buffalo skin to pass through. The pitch of the instrument is regulated by upward and downward strokes on the hoops at suitable points by means of a stone or a small hammer.